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THE AMMASSALIK ESKIMO II:

NR. 1. HJALMAR THUREN: ON THE ESKIMO MUSIC IN GREENLAND

NR. 2. W. THALBITZER AND HJALMAR THUREN: MELODIES FROM EAST GREENLAND

SMITHSONIAN INSTITUTION
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BIND XL
ANDEN AFDELING

MED 152 ILLUSTRATIONER OG FRONTISPIECE

KØBENHAVN
C. A. REITZEL, BOGHANDEL
BIANCO LUNOS BOGTRYKKERI
1923

FRONTISPIECE

ESKIMO HUNTER FROM AMMASSALIK

NAKEELOR KOOITSE

KOOITSE, THE PROMINENT HUNTER

FROM AN OIL PAINTING BY CARL LOCHER
MADE IN EAST GREENLAND 1906

I.

ON THE ESKIMO MUSIC

IN GREENLAND

BY

HJALMAR THUREN

1911

Hans Egede in his account of Greenland devotes a chapter to the play and amusements of the Greenlanders. He describes the songs and dances of the Eskimo in the following manner[1] (translated):

"They have a little drum, which is a ring of wood or a piece of whale-rib with shaft, covered over with a thin skin; on this one of them beats with a stick and sings some refrains, referring either to their occupations in general or his own in particular. The whole chorus, men and women, sing in accompaniment. Whoever can make the drollest display of gesticulations, in bawling, twisting and turning the head and limbs here and there or in hopping forwards and backwards, is regarded as the most capable, according as he can get the others to laugh at his buffoonery."

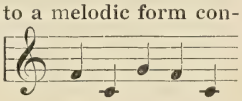
With regard to the actual melodies of the Greenlanders, we find some information, though imperfect, in Cranz.[2]

Cranz writes, that the Greenlander holds the drum in the left hand and "beats with a stick on the lower edge, jumping at each stroke a little up into the air, yet so as always to remain on the same spot, and makes all sorts of curious movements with the head and the whole body, all in four-quarter time, so that two beats fall on each quarter. To this he sings about seal hunting and such like, extols the deeds of his forefathers and displays his joy over the return of the sun. The listeners do not sit quiet during this performance, but accompany each verse of his song by repeating "Ajah ajah ah ah!" several times, in such a way that the first bar extends a fourth downwards, the second is begun a tone higher, then sinks and so on repeatedly."[3]

[1] Hans Egede, *Det gamle Grønlands nye Perlustration eller Naturel-Historie*, p. 85 (Copenhagen 1741).

[2] David Cranz, *Historie von Grönland* I, p. 229 (Leipzig 1765).

[3] ibid. p. 229: "so dass der erste Takt eine Quarte herunter gedehnt, der andere einen Ton höher angefangen, heruntergesungen und so immer wiederholt wird." Cranz' account is somewhat obscure. Perhaps he refers to a melodic form constructed on the first, fourth, fifth of the type we find among the East Greenlanders (cf. p. 24).



W. E. PARRY, in his account of the natives of Melville Peninsula and the neighbouring islands, gives a detailed characterisation of the Eskimos' mode of singing. He remarks that they sing in octaves, that even a large chorus can sing quite in unison, and he makes several observations indicating the difficulty of taking down the Eskimo music. Parry's journal, which was published in 1824, contains the two oldest records of Eskimo music.[1]

We owe the first collection of melodies of any extent to F. BOAS, who published his work on the Central Eskimo in 1888; this contains an appendix with 19 melodies.[2]

So far as Greenland is concerned, only a couple of melodies of the heathen Eskimo were on record before 1900, in addition to some intermediate forms between European and Eskimo music.

On the other hand, a very considerable material has been collected in the last ten years. In 1902 appeared R. STEIN'S collection of 39 songs, taken down from the Smith Sound Eskimo, in 1903 WILLIAM THALBITZER'S large collection of melodies from North-West Greenland, and lastly, the present work contains a large number of East Greenland melodies. Some scattered notices and a few, still unpublished, phonographic collections will be mentioned in the following.

We are thus in possession now of such an extensive material[3] that we can lay claim to complete knowledge of the whole musical system of the Eskimo. In the following pages I shall endeavour to analyse the music of these natives, dwelling mainly on the East Greenland melodies.

I. Melodies of East Greenland.

On studying the song expressions of the East Greenlanders, we very soon observe that these in no way have a specially primitive character. Already the fact, that the East Greenlanders have not remained at dancing tunes, but have developed a series of different types of song, as also the use of the drum, is evidence that the result we now see is the outcome of a long technical or artistic development. And the melodies themselves are constructed, from a rhythmic standpoint, with a wonderful technique — the work of

[1] W. E. Parry, *Journal of a second voyage for the discovery of a North-West passage from the Atlantic to the Pacific*, p. 541 (London 1824).

[2] F. Boas, *The Central Eskimo*, pp. 648—658 (Sixth Annual Report of the Bureau of Ethnology (Smithsonian Institution) 1884—85. Washington 1888).

[3] The sources for the various melodies will be cited in the following.

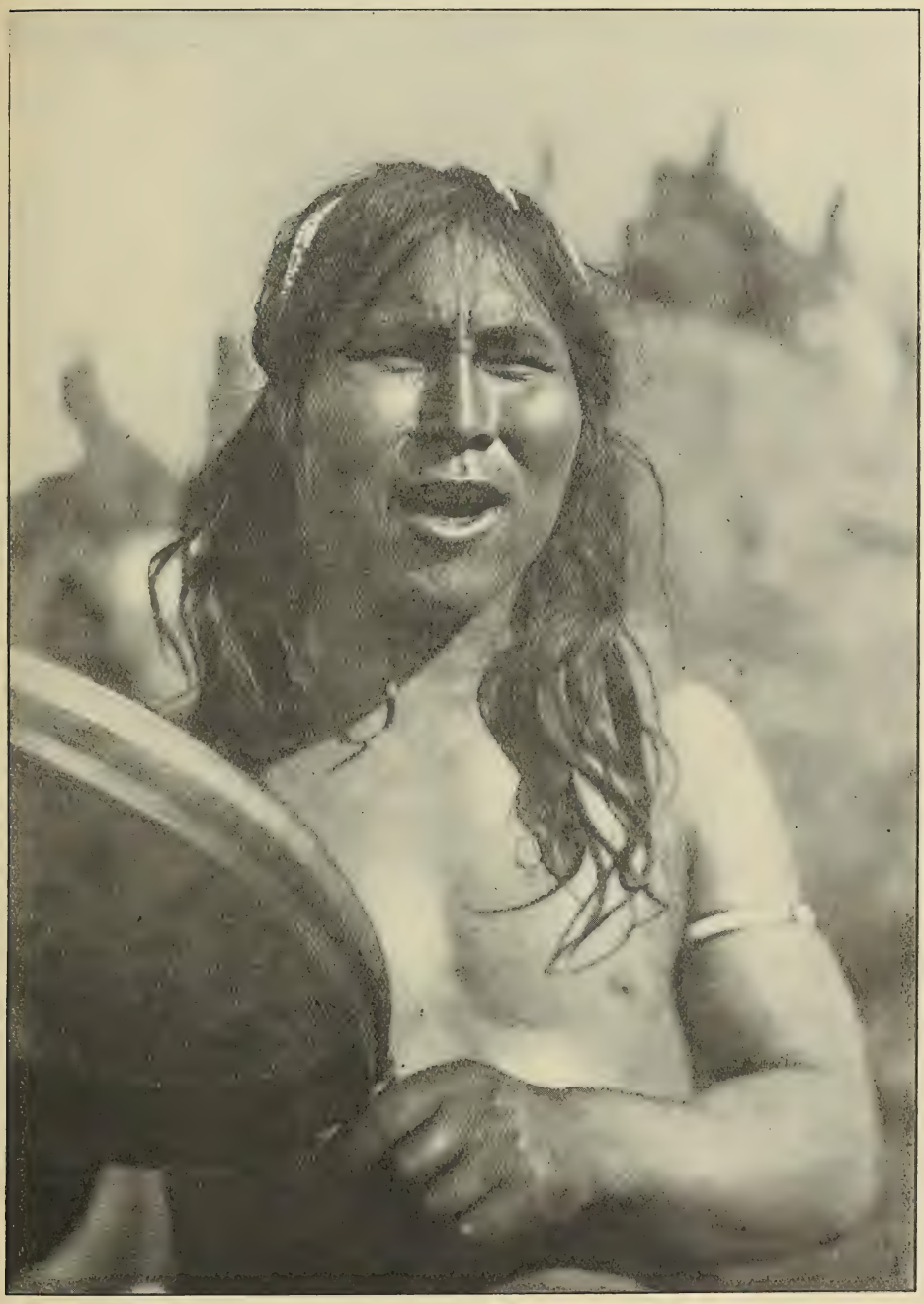


Fig. 1. *Nujappik.*
Man from Ammassalik singing a drum-song (satirical song). (*W. T. phot.*)

many centuries has gone to the making of these completed strophes, which European musicians would find it far from easy to reproduce quite accurately. On the other hand, we may certainly say that the tone-consciousness of the East Greenlanders does not stand upon the same level as their sense of rhythm, though it cannot be denied that they have a discriminating ear.

Up to the present but few melodies from East Greenland have been published. A melody noted by A. P. Berggreen (1870) and Frithjof Nansen[1] is stated by the latter to have come from East Greenland, but this does not seem to be quite so certain (cf. p. 42). Two drum tunes were noted down in 1887 by J. Fabricius from songs repeated by the present colonial governor, Johan Petersen[2], and 2 melodies were recorded by W. Thalbitzer. The first of the last-mentioned melodies was from a phonographic record taken in 1902 by C. Kruuse[3], the other[4] from material brought home by W. Thalbitzer from Ammassalik (1905—06). This material, which is published in the following part of this work, contained 67 melodies noted down on the spot and 37 phonographic records with melodies. The last have been deciphered by W. Thalbitzer and the author of the present paper.[5]

As in most cases an A (435 wave-lengths) was blown into the phonograph before the beginning of the melody, we were able in writing this off to set the phonograph to the speed used when the tunes were played and thus frequently know the absolute pitch. For practical reasons, however, the melodies have often been transposed, so as to avoid using any preliminary sign as far as possible. The original key is then indicated before each transposed melody, and for the melodies which have been determined tonometrically the scale of the melody is also given at approximately the original level. The indications given are not absolutely exact, as I have presupposed, in order to make the intervals more readily seen, that the middle tone (tonus currens) falls on a tone in our chromatic scale. Calculations in hundreds (cents) will be discussed below.

Subdivision of the melody. The East Greenlanders have songs for single voices and for choruses, and in both cases the refrain

[1] Fridtjof Nansen, *Eskimoliv*, p. 171 (Kristiania 1891).

[2] *Meddelelser om Grønland* X, p. 156 (1887).

[3] Ibid. XXXI, p. 306 (1904).

[4] "*Illustreret Tidende*" Copenhagen. $^{16}/_{12}$ 1906.

[5] Last autumn we published 4 melodies of this material in the "*Zeitschr. d. internat. Musikgesellschaft*" XII, 2 (W. Thalbitzer und Hjalmar Thuren, *Musik aus Ostgrönland, Eskimoische Phonogramme*).

plays a very great part; in the choruses indeed we often find — just as among other primitive races — only the text of the refrain, stanzas with exclamations such as "aja ä hrä" and the like. For this reason earlier Greenland expeditions not rarely obtained the impression, that the Eskimo did not have songs at all with text in which there was any meaning.

This alternation of text and refrain strophes, often carried out by a single voice with chorus, is found among most uncultured nations — among others, in such widely separated races as the North American Indians, the South African Kaffirs and the South Sea Islanders — and this primitive method of expression everywhere forms the basis in the poetical composition of civilized races down to our time. The history of the refrain has for this reason been made the subject of the closest study, and the question of the priority of the text-strophe or refrain, chorus or single voice, is still an open one.

As we shall see, the Eskimo songs are constructed logically throughout.

Text strophes and refrain strophes follow one another in definite order, and the subdivision of the refrain constantly returns in the same form, or at any rate with quite inconsiderable change. The text strophes in a song use the same melodic basis, and however different the text may be, the singer always seeks to fit it into the framework of melody once chosen, so that the length of the single melodic period and the principal rhythm are preserved as far as possible throughout the song. No. 17 is characteristic of the Greenlanders' power to force a quantity of text into a given rhythmic framework.

In almost all cases melodic periods correspond to the natural grouping of text and refrain. As a rule each group closes with a stop or a pause; in the latter case the rest is often distinctly marked by a strong aspiration after the last tone of the period. It is only in rare cases that two melodic periods, which correspond to two quite separate groups of words, are directly joined to one another (e. g. No. 124 B^1A). In melodic strophes with text, we should expect that the natural accent of the words would be retained and influence the accentuation of the melody. This is not always the case however. Often the movement of the melody is directly opposed to the natural declamation of the text, and we receive the definite impression that the principal rhythm once accepted is intended to be retained, even if at the cost of the normal sounds of the words. F. Boas has noted something similar in the case of the Central Eskimo.[1]

[1] *The Central Eskimo*, p. 651.

To enable the construction of the melodies to be more readily seen, the separate periods are indicated by letters (**ABC** etc.). Where variations occur, they are shown by $A^1 A^2$ etc., A^1 in such cases being placed at the first occurrence of the period. As a rule it is most natural to distinguish 2, 3 or 4 periods (**AB**, **ABC**, or **ABCD**), which are then as a rule repeated in the melody in the same order. The length of the period is extremely variable; the single period usually contains not less than 3 or more than 8 unequal bars containing variously accentuated notes.

Rhythm. To give an accurate idea of the music of these natives in our current notation, is impossible. Not only do the singers often use intervals which are not included in our chromatic scale, but it is especially difficult to reproduce the fine rhythmic and dynamic shades which play such a prominent part in their songs. Among most of the primitive races the rhythm is developed much earlier than the tone-contents of the melodies. For example, some Kaffir races have but little sense for tones, whilst their accuracy in rhythm is so great that a chorus of a hundred men can accomplish war-songs in the most perfect unison[1], and a similar rhythmic accuracy is found to a surprising extent[2] among Congo negroes.

The more we study the songs of the East Greenlanders, the more we become convinced that not even the smallest rhythmic feature is due to chance. The same complicated accentuation, the same extremely fine subdivision of the melody come again when the periods are repeated. Although we have endeavoured to give the rhythm and movement in as detailed a manner as possible, we have undoubtedly failed to reproduce all that the singer has wished to express. But we feel assured that we have come much nearer to the goal, than those recorders who have written down primitive music without the help of the phonograph. Further, W. Thalbitzer's intimate acquaintance with the text and refrain as sung has greatly assisted us in understanding the melody. If we had had nothing but the latter as basis for work, a number of details would have been lost.

Each single melodic period forms as a rule a rhythmic whole. Sometimes it is possible to make a fairly regular division of the tune, especially in the children's songs, which here as everywhere in the world are the most simply constructed and most uniform vocal music. For example, in No. 21 we might almost write down the first part in $^3/_8$ time and the second part in $^4/_4$, and similar time

[1] R. Wallaschek, *Anfänge der Tonkunst*, p. 3 (Leipzig 1903).
[2] ibid., p. 9.

can in part be ascribed to Nos. 5, 16, 19, 20. But even if the time of the melody is fairly uniform, the rhythm may change greatly, as in No. 120, where there is an effective contrast between the syncopes of the **A** strophes and the quiet, regular $^3/_4$ time of the **B** strophes.

As a rule, however, the rhythm is so irregularly formed, that the rhythmic picture the single periods show, differs to an extreme degree from all that our modern conception of music demands. If we attempt to subdivide such a period into bars, we usually obtain a very variegated picture, which only requires to be illustrated by a few examples. The most natural division of the time in No. 119 would be the following:

A¹.

B.

C¹.

In No. 88 the time is just as irregular:

A.

B¹.

C¹.

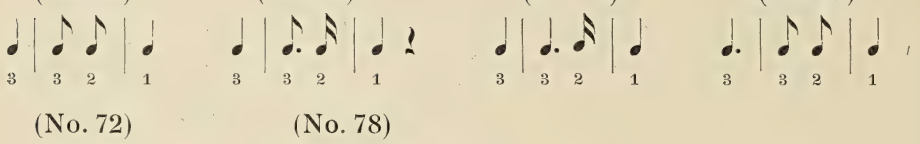
And lastly, a single strophe of No. 121 would show:

C².

As will be shown, the melodies make use of but a limited number of tones, but if we contrast a series of melodies containing the same tones, their variety is astonishing and this is due to the special rhythm characterising each melody. Compare, for example, Nos. 78, 80, 121, all constructed on tones which correspond almost to first, second, major third and fifth. Even quite short motifs are given a rhythm with much fantasy. For example, we have a series of melodies

which have a period ending in a descending third, and each single melody gives these three tones in its own characteristic rhythm. I note here most of the forms. The small numbers indicate third, second and first.

(No. 86) (No. 88) (No. 77) (No. 87)

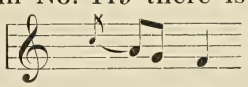


(No. 72) (No. 78)

As the introduction of the time-divisions would not make it any easier to understand the melodies, but rather interrupt the lines of the melody, I have preferred in reproducing them to be content with the division into periods; as these are of but short extent, it will be easy — with help of the dynamic signs — to follow the rhythm.

This greatly complicated, melodic form — with alternate even and uneven rhythm, couplets, triplets and syncopic motifs — produces an extremely agreeable impression, when we hear the various strophes repeated again and again in symmetric order. Regarded as a whole, the movement of such a Greenland song is remarkably logical and clear; the single periods — each constructed in such a complicated manner — are linked together very naturally, whilst their very diversity shows up the characteristics of each. In rhythmic sense and rhythmic accuracy we Europeans are far behind many primitive folk.

With regard to the accentuation of the melody, three degrees of strength are used (<) > ≧). Often — especially with tones ending a period — the actual accent only comes somewhat after the commencement of the tone. In such a case the sign <> is placed over the note ( ).

As a rule there is the greatest regularity in the matter of accentuation in each song of the East Greenlanders. Similarly, it is characteristic to observe with what consistency the grace-notes are brought in. For example, in No. 119 there is a distinct grace-note before A in the **A** periods:  , but never in the **B** groups, though the melodic movement is the same as in **A**. Also the pauses between the subdivisions of the melody are often quite the same, and even the slightest prolongation is as a rule regularly repeated in the same manner. These fine nuances are sometimes reproduced

by tied notes, e. g. but most often by different signs for abbreviation ((⌣) ⌣) or prolongation ((⌒) ⌒).[1]

At the end of a strophe, on the last notes, there is frequently an acceleration or retardation, consistent throughout. When the East Greenlander finishes his song, he is accustomed — as will be shown later — to sing the main tones of the melody in a prolonged ritardando. It is remarkable to find this sense for an imposing, peaceful conclusion of the melody.

A similar complicated rhythm is met with among many primitive races, although the melodies do not always have such a fixed rhythmic construction as among the East Greenlanders. As example of an irregular and yet clearly marked rhythm, I may especially refer to another northern folk, the Laplanders.[2]

Rhythmic movements of the body and drum-beats. It may be asked, whether the movements of the Greenlanders during their day's work can have had any influence on the rhythm of their songs. This can hardly be determined; the East Greenlander has no true working songs. The Eskimo certainly has hunting songs, which are sung when he is rowing home with his booty (e. g. Nos. 124, 125, 126) and the rhythm is something special in several of these songs, single strophes being very long drawn out and heavy (e. g. No. 124 C). These strophes however may be regarded as shouts of joy over the capture; there is nothing to show that any movement of their occupations — e. g. rowing — has marked the rhythm of the melody.

But even if working songs are unknown, the East Greenlander by no means keeps his body at rest whilst singing. He bends the knees at regular intervals, takes at times a step forwards or backwards, turns half round or twists the upper part of his body. In contrast to the men the women while singing stand still on the same spot, moving the hips from side to side in a figure of 8. The singers always stand with half-closed eyes and with a quiet smile on their faces.[3]

Several of the East Greenlanders' songs are accompanied by beats of the drum.

The drum is the most important and most widespread instrument among primitive folk, though scarcely the oldest and simplest.

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[1] For the most part, the signs used are those proposed by Otto Abraham and E. M. v. Hornbostel in *Smlb. d. internation. Musikgesellschaft*, IX, pp. 1 etc. (1909—10).

[2] Armas Launis, *Lappische Juoigosmelodien*, p. XIII (Helsingfors 1908).

[3] G. Holm, *Den østgrønlandske Expedition 1883—85* (*Meddelelser om Grønland*, Vol. X (1888), pp. 154—155).

We meet it everywhere in the world from the Polar Sea to the South Sea Islands; but few tribes — as the bushmen of Australia — are ignorant of the use of the drum.[1]

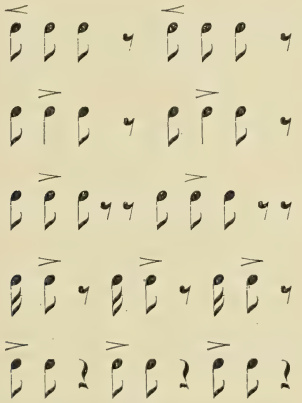
Fig. 2. Drum from Ammassalik, East Greenland, seen from below, (*a*) in upright position and (*b*) horizontally. Uppermost the drum-stick inserted in the holder of raw-hide which is fixed to the wooden rim of the drum. The drum-skin is the peritoneum of a polar bear.

[1] Wallaschek, *Anfänge der Tonkunst*, p. 190.

The East Greenland drum consists of an oval framework, on which is stretched a thin skin, usually the peritoneum of a polar bear or of a shark; on the framework is a handle. Before use the skin is moistened.

The man holds the drum free as a rule, in front with the left hand; he holds the drum-stick with the palm of the hand turned up towards the drum. The women hold the drum almost at arm's length and downwards, resting it on the right forearm; the drum-stick is held with the palm downwards, so that she must bend the hand upwards on striking. The Greenlander does not beat on the skin of the drum, but on the under edge of the frame, about $^1/_3$rd or $^1/_4$th of the way round from the handle.

Whilst the drum accompaniment has been a good help in determining the rhythm in the melodies of several primitive folk, it is very difficult to unravel the relation of the drum rhythm to the melody rhythm in the Greenland songs. Usually it never coincides with either the strongly or more feebly accented time units, but sometimes syncopically outside these, sometimes on an accented, at others on a less accented note. As a rule the drum-beats are made regularly in definite groups in succession, e. g.



thus it is simply impossible for them to be in time with the melody rhythm, which, as mentioned above, is extremely irregular.

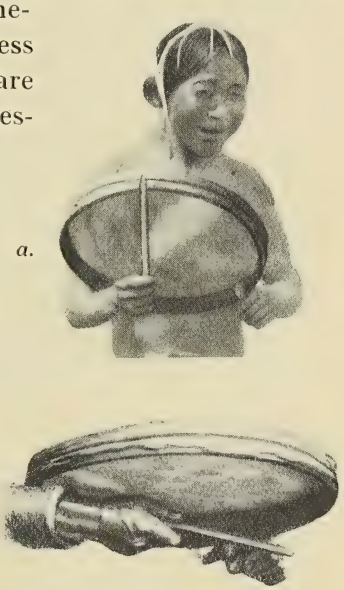
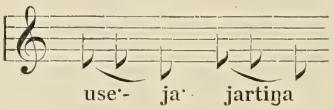


Fig. 3. Position of the hands of a man drumming (*a*) typical in dance, (*b*) rare position. (*W. T. phot.*)

Whether there is a more remote logical connection between the melody rhythm and that of the drum is doubtful. But it may be remarked, that it sometimes seems as if the singer — at fairly long intervals — here and there introduces a ritardando in the drum-beats,

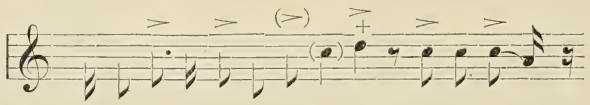
in order to bring a group of beats in time with a definite melodic motif, then the drum rhythm seems to part again from the rhythm of the melody.

Tones. Often the East Greenlanders *recite* their compositions, the rising and falling of the voice being more marked than in daily talk. The rhythm here is just as clearly formed as in the melodies. An example of this recitative is given in No. 1, where I have endeavoured to reproduce the approximate distance between the tones uttered:



It is often difficult to determine when the recitative ends and the real singing begins. The introduction not rarely consists of ordinary speech, which after a few strophes rises into song, to sink back again into recitative, which then continues in the rhythm of the song.

No. 4 shows an interesting, intermediate form between recitative and true melody, of frequent occurrence. The word-sounds here have a strongly melodic character, but it is only in a few cases that the tone can be definitely determined. In the first strophe the speech used in the recitative corresponds to some extent with a third in the first seven syllables, the eighth syllable is given with a sound which may almost be said to be a C, the ninth is clearly sung on a D, and the tenth to thirteenth repeat the melodic third of the introductory recitative.

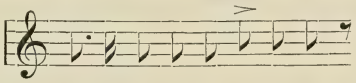


In No. 5 there is a definitely formed melody in the first six periods, then the singer changes to a regular recitative. In No. 2 there is only a single note which can be distinctly separated from the recitative.

The recitatives of the East Greenlanders are as a rule carried on at a definite pitch of voice, round which the rising and falling of the words and sentences are grouped. This pitch becomes the permanent mean tone (*tonus currens*) in the melodic recitative.[1] The tonus currens runs like a thread through the melody, which sometimes rises above it, sometimes — and as a rule, most often — falls below it.

[1] T. Norlind, *Språket och Musiken* (Lund 1901).

As example I may cite No. 21, which begins with recitative with a distance almost equal to a third between the tones spoken:



then follows a melody, the first strophe in which is a melodic repetition of the recitative (D—F), whilst the second strophe moves downwards (D—B); D is quite distinctly the mean tone, tonus currens, of the melody:

In Nos. 6 and 10 the rise of the melody (a second) is most prominent after the tonus currens, whilst the fall (a fourth) is of subordinate importance and has not obtained any definite tonal form. It is perfectly clear, that the mean tone of the spoken words becomes the tonus currens of the melody, not only when the East Greenlander introduces these intermediate forms between recitative and song; but even when ordinary speech comes immediately before a song, it is often the case that the tonus currens of the song is at a height which almost corresponds to the fall in tone in the last syllable spoken.

Fig. 4. Two men in juridical drum-contest, at the moment of butting one another. (*Rüttel phot.*)

Often the song is interrupted by a rhythmic shout, in which case there is sometimes an intermediate transition from song to shout (e. g. No. 69). The tone immediately before the shout is sometimes given staccato. In these rhythmic, modulated shouts we undoubtedly have the oldest form of music, the first artistic expression of joy or pain of primitive folk.[1]

F. Boas[2] has shown that quite the same recitative forms as those mentioned here prevail among the Central Eskimo — rhythmic prose and melodies beginning or ending with rhythmic recitative.

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[1] Cf. O. Böckel, *Psychologie der Volksdichtung*, pp. 2—3 (Leipzig 1906).

[2] F. Boas, *The Central Eskimo*, p. 648—49; H. Rink and F. Boas, *Eskimo tales and songs* (*Journ. of American Folklore* II), pp. 123 etc.

We may now consider the *purely melodic material.* A number of the *recitative melodies*[1] only embrace two tones, as for example No. 27 (range: a second with the highest tone as tonus currens) and Nos. 5 and 15 (second, with the lowest tone as tonus currens).

Such recitatives with only two tones are also found in F. Boas[2]:

etc., further in the Eskimo melody which was noted down by the American North Pole Expedition of Bessels[3]:

One of Parry's two melodies also begins with 8 bars of purely recitative character (B flat and C with B flat as tonus currens).[4]

A typical recitative melody is shown in No. 116 of our East Greenland collection of melodies. The tonus currens is A; the melody rises to B and falls to G♯. In No. 26, F♯ is the tonus currens; the rise is marked by a fourth. In Nos. 4, 9 and 117 the melody rises a whole tone above the tonus currens, and falls a minor third. I may refer furthermore to the recitative melodies Nos. 6, 10, 14, 18, 24, 25, 28, 30, 33.

The melody No. 12 is peculiar and can only figuratively be called recitative melody, as there is no text connected with the tones. It consists of a few lulling tones which the mother sings to her child to soothe it to sleep. She dwells long on a B (tonus currens) and ends on a note which is about $1^{3}/_{4}$ tones higher. Such long sustained, lulling tones are not uncommon. For example, I have found a cradle-song from Little Russia which ends as follows[5]:

In these lulling tones we have an example of the case of a third which lies between the major and minor third.[6]

[1] I may expressly remark, that I distinguish between *speech-recitative*, i. e. rhythmic, strongly modulated speech, and *melodic recitative*, i. e. melodies with distinct tonus currens and tones corresponding to the rise and fall of the voice in speaking.

[2] *The Central Eskimo*, p. 648.

[3] ibid. p. 658.

[4] W. E. Parry, *Journal*, p. 530.

[5] *Die Musik* VI, p. 45.

[6] Major and minor are used in the sense of great and small, not as dur and moll.

That the songs of aboriginal people are very frequently in another scale than our chromatic, has often escaped the attention of recorders, who have without thinking reproduced the melodies in our tonal system. Yet we know of a traveller from the beginning of the 19th century, Tilesius, who had noted that the natives of the Marquesas Islands distinctly used fourths in their songs.[1] In recent years the recording of primitive music has been carried out with great exactness, and differences from our tonal system have been found among various races.

Further, a persistent variation from the chromatic scale is by no means restricted to such races. It has been detected even in European folk-songs.[2] The Swiss peasants, for example, sing thirds a little too high, fourths still higher and the minor seventh too low.[3]

With regard to our East Greenland material, as already mentioned, about one half has been recorded on the phonograph. So far as could be done, we have calculated the number of wave-lengths of the tones in the melodies taken phonographically. For this investigation we have made use of E. M. v. Hornbostel's "Reisetonometer." Further, I have calculated the intervals in the melodies according to A. I. Ellis' system[4], the distance between the single tones being expressed in cents (1 half-tone in the tempered [12 toned] scale = 100 cents). I would express here my heartiest thanks to Professor K. Kroman for the valuable guidance I have received from him regarding the tonometric investigations. Before each melody the estimate in cents is indicated under the notes, while above the notes I have indicated the value of each tone in relation to the tonus currens of the melody, which is considered to agree exactly with a tone in our 12 toned scale.[5]) We have not been able to

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[1] Engel, *An Introduction to the study of National Music*, pp. 32—33 (London 1866).

[2] Ludwig Riemann, *Über eigentümliche bei Natur- und orientalischen Kulturvölkern vorkommende Tonreihen*, S. 77—81 (Essen 1899).

[3] Engel, *National Music*, p. 32.

[4] *Journ. of the Society of Arts*, 27 March 1885.

[5] Sometimes there may be some doubt as to the determination of the intervals; for example in No. 72. Here A is tonus currens; the deepest tone of the melody lies between F and E. Should the interval be indicated by $\overset{\div}{F}$—A or $\overset{+}{E}$—A? I prefer here the third, as all related melodies (e. g. No. 81, 86, 121, 125, 126) use a third. In No. 72, A^2 and A^3 the interval 503 cents quite clearly occurs, thus a fourth; but this number has arisen by the singer here singing the tonus currens one-third of a half-tone higher, whilst F remains unchanged. Thus the cents superfluous for the third are distributed on the tonus currens and the first tone: $\overset{\div 0{,}64}{F} - \overset{+0{,}39}{A}$.

Possibly in No. 124 we should also replace the given C, E flat, A flat with

measure some of the tones, partly owing to the indistinctness of these, partly because the duration of the tone was too short, which especially was frequently the case with transitional tones.

The singer generally sang the same intervals throughout the melody. Where differences of any importance occur, this is noted.

Scepticism has been expressed from various sides with regard to the use of tone-calculations as here proposed. It may be frankly admitted, that calculation of sound-waves is far from being able to give us as certain results in vocal music as in instrumental, and that the numbers everywhere can only be considered as approximately accurate. But between this admission and the denial of any importance to the calculation of the wave-frequency of a song, there is a wide step. That the intervals in songs of primitive races do not often correspond to those in European is indeed a fact, which even ordinary travellers have noticed. And this fact can not be reduced by saying, that these primitive people are unmusical — as Julien Tiersot has maintained quite recently with regard to Indian melodies, in a very superficial attack against those who are specially engaged in the study of wave-frequency.[1]

There is hardly any doubt that the cents tables, which have now been worked out for so much primitive music, will in time constitute an important material for the comparative study of music, while hitherto it has been necessary to treat with some reserve melodies written down from the ear alone — often by casual recorders.

The accompanying table gives a summary of intervals occurring in the material (44 melodies) worked out tonometrically. The ordinary numbers indicate intervals between adjacent tones of the scale of the melody, the numbers italicised indicate intervals of the melody, calculated from the tonus currens, and the numbers underlined the intervals calculated from other tones of the melody. In the last two cases when an interval has already been given, it is not again indicated. ? means that the scale contains an interval which cannot be determined tonometrically.[2]

C, E flat, G, as the distance between the deepest and highest tone is 751 cents. The interval lies midway between a fifth and a minor sixth.

These examples belong however to the exceptional cases. As a rule there is no doubt as to the notation of the melody.

[1] *Sammelbände d. Intern. Musikgesellschaft*, XI, S. 172—73 (1909—10).

[2] As will be seen from the scales which are printed in front of each melody in our collection, there is often an intermediate note between the prima and third.

(e. g.: No. 86

The G is only of little importance in the melody; it occurs only as an intermediary tone and is sung as a rule so quickly and indistinctly, that the determination

79^2	79^3	80	83	84	8
		93	?		
		146	?	?	
			?	?	
253	251	*239*	*254*		2
		348		372 *354*	
			388		*4*
		441			
90	489				
		587			
			648		*66*
43	740			726	

| The tempered scale of twelve tones with intermediate fourths, calculated in cents | | Nos. of melodies | | |

The first column shows the notes of the tempered (12 toned) scale with intermediate fourths, calculated in cents. The last column gives the intervals of the pure scale in cents. The third-last column shows the frequency of the occurrence of the various intervals, when all the intervals in the melodies are taken into account. The second last column shows the frequency when only the intervals between each note of the scale are included.

In the table attention is paid to the change within some of the melodies, and new intervals thus occurring in the same melody are included in the comparison.

Of most frequent occurrence are intervals of whole tones and $^5/_4$ tones; $^3/_4$ intervals are also often used. Neutral third and an interval which lies between major third and fourth are just as frequent as major and minor third.

It is of interest that quite the same divergences from the diatonic scale have been noted among some Indian races (British Columbia).[1]

Of melodies whose principal tones seem at first sight to form a triad, there are 7 which contain pure fifths whilst 12 melodies have intervals which differ from the fifth, and lie between third and fifth (e. g. 650 cents) or between fifth and minor sixth (750 cents).

As will be seen from the table and the scales before the various melodies, it sometimes happens that the intervals are gradually displaced as the melody advances. In 3 cases (Nos. 70, 72, 78) this happens merely by raising the tonus currens, whilst the deepest and highest tones constantly remain at the same pitch. In other cases (e. g. Nos. 69, 79, 86) not only the tonus currens but also the other tones of the melody become somewhat higher gradually as the melody advances, but curiously enough almost the same distance is retained between the deepest and highest tone of the melody in spite of all the changes. For instance, in 69^{1-2} the range of the melody is 692 and 690 cents, although the melody moves a quarter tone upwards and the intervals of the scale are changed (1) 500 cents, 192 cents, 2) 514 cents, 176 cents).

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of its wave-frequency is impossible. Although the intervals F—G and G—A are without importance worth mentioning for the melody — the principal interval is F—A — I have considered it most correct to note these two intervals on the list in the columns to which they most nearly belong. As sign I use ?. In the comparison these ? are included. On the other hand, I have not taken account of such intermediate tones and other uncertain tones, in dealing with intervals which result from summing up the single intervals of the scale.

[1] O. Abraham und E. M. v. Hornbostel, *Phonographirte Indianermelodieen aus British Columbia*, p. 452 (Boas' *Anniversary Volume,* New York 1906).

Attention may be called particularly to the melodies which are based upon the first, fourth and fifth (C—F—G) as main tones. The fifth C—G is in most cases a pure fifth (52, 68, 69, 71, 73, 120, 129), but the division of the fifth interval is only in half the cases C—F or pure fourth and F—G, major second; in the other cases the fifth consists of $2^1/_4 + 1^1/_4$ tones or $2^3/_4 + {}^3/_4$ tones.

Whilst we Europeans are accustomed to the conclusion of the melody being sung somewhat lower than the beginning, the opposite is the case among the Greenlanders. If there is any change, the melody rises, resulting clearly from the increasing eagerness of the singer the longer he sings. In general, however, the intervals are constant throughout the melody, and we can only wonder at the accuracy with which the Eskimo strikes the same tones.

The accompanying list has been drawn up to give a view over the range and tones of all the East Greenland melodies recorded. The melodies are arranged according to the tone-numbers and all of them are transposed, so that those having the same interval features are given in the same key. The underlined letters indicate the tonus currens of the melody; the tone which concludes the melody is indicated by a ·; round brackets show that the tones in question are transitional tones, which are only of subordinate importance for the progress of the melody; square brackets, that the tone only occurs once. A + means, that the tone lies about $^1/_4$ of a tone above that indicated, ÷ that it lies about $^1/_4$ of a tone lower. The second-last column indicates the range of the melody, the last column indicates the number of tones.

List of tones in the melodies.

Nos.	Lower notes	Normal F		Higher notes				Range of tones	Number of tones
27		F	G					2	2
5		F	G					2	2
15		F	G					2	2
23				A	B	C		min. 3	3
12				A		+C·		+min. 3	2
116	E	F	G					min. 3	3
24		F	G	A				3	3
25		F(?)	G	A				(3)	3
30	E	F		A·				4	3
28				A		C	D·	4	3
117				A·		C	D	4	3

Nos.	Lower notes		Normal F		Higher notes			Range of tones	Number of tones
26		E·		[G]	A			4	3
14					÷A	C	D·	+4	3
4					((A))	C	+D	+4	3
47	D·		F		A			5	3
32	D		F		A			5	3
48	D·		F		A			5	3
45	D·		F		A			5	3
98	D·		F		A			5	3
31	D·		F		A			5	3
36	D·		F		A			5	3
76	D·		F·		+A			+5	3
8			(F)		A	C·		5	3
11			(F)		A	C		5	3
13			F		A	+C		+5	3
128			F		+A	÷C		÷5	3
106			F·		A	C		5	3
118			F		A	C		5	3
60			F·		A	C		5	3
93			F·	G		C		5	3
19	+C		F	÷G				dim. 5	3
57	÷C		F	÷G				+5	3
120	+C·		F	÷G				5	3
109	C·		F	G				5	3
33	C		F	G				5	3
63	C·		F	G				5	3
37	C·		F	G				5	3
43	C·		F	G				5	3
79	C·		F	+G				+5	3
69	C		F	G				5	3
129	C·		F	G				5	3
89	C·		F	G				5	3
58	C		F	G				5	3
85	C·		F	G				5	3
71	+C		F	+G				5	3
6	(C?)		F	G				(5)	3
10	(C?)		F	G				(5)	3
20	+C	(D)	F·	G				÷5	4

Nos.	Lower notes		Normal F	Higher notes			Range of tones	Number of tones
50	C·	(E)	F	G			5	4
29	D·	E	F	A			5	4
82	D	E	F	A			5	4
80	÷D	E	F	÷A			dim. 5	4
113	D·	E	F	A			5	4
88	D·	(E)	÷F	A			5	4
46	D·	E	F	A			5	4
119	D·	E	+F	A			5	4
44	D·	E?	F	A			5	4
102	D·	E	F	A			5	4
103	D·	(E)	F	A			5	4
101	D·	(E)	F	A			5	4
92	D·	(E)	F	A			5	4
90	D·	(E)	F	A			5	4
97	D	E	[F]	A			5	4
77	D	(E)	F	G sharp	A		5	5
41	D·	(E)	F	A			5	4
21	D		F	G	÷A		÷5	4
17	÷D		÷F	G	÷A		5	4
59			F·	(G)	A	C	5	4
42			F·	G	A	C	5	4
126			F·	(G)	A	C sharp	augm. 5	4
54			F·	(G)	A	C	5	4
87			F·	(G)	A	C	5	4
86			F·	(G)	A	÷C	÷5	4
123			F·	(G)	A	C	5	4
51			F	(G)	÷A	÷C	÷5	4
84			+F·	(G)	A	+C	+5	4
72			÷F	(G)	A	÷C	+5	4
78			+F·	(G)	A	+C	5	4
127			F·		A	C D	6	4
35			F·		A	C D	6	4
108			F·		A	C D	6	4
115			F·	(G)	A	C D	6	5
104			F	(G)	A	C D	6	5
121			F·	(G)	A	C D	+6	5
125			F·	(G)	A	+C +D	+6	5

Nos.	Lower notes			Normal F		Higher notes				Range of tones	Number of tones
70				+F·	(G)	A		C	÷D	+6	5
91				F·	(G)	A		C	[D]	6	5
110				F	G	A?		C?	+D	+6	5
53				F		A	(B flat)?	C	D	6	5
40				F·	(G)	A	((B))	÷C	D	6	6
112		D·	(E)	F		A	B			6	5
94		D·	(E)	F		A	B flat			min. 6	5
75		D·		F	G	A	[B flat]			min. 6	5
114		D·	(E)	F		A	B			6	5
111		D·	(E)	F		A	[B]			6	5
95		D·	E	[F]		A	[B]			6	5
83		D	E	÷F		÷A	÷B			÷6	5
22		÷D	E	F		+A	+B			6	5
81		D·	(E)	F		A	(B)			6	5
99		D·	(E)	F		A	B flat			min. 6	5
100		D·	(E)	F		A	[B]			6	5
55	C·			F	G	A				6	4
49	C·			F	G	A				6	4
56	C·			F	G	(+A)				+6	4
73	C			F	G	÷A				÷6	4
52	÷C·			F	÷G	A				+6	4
39	C·			F	G	A				6	4
65	C·			F	G	A				6	4
62	C·			÷F	÷G	+A				+6	4
107	C·			F	G	[A]				6	4
74	C	÷D	(E)	F		÷A				6	5
66	C	(D)		F	G·	A				6	5
34	[C]	D·		F		A				6	4
38	[C?]			F	G	A·				(6)	4
61	[÷C]	(D)	(E)	F	G	A				+6	6
16			E	F·	G	A		[C]		min. 6	5
96			[E flat]	F·	G			C		6	4
105			(E flat)	F·	G	A?		C		6	5
124		D		F			B flat	(C)		min. 7	4
67		D		F			B flat	(C?)		(min. 7)	4
7			E flat		G flat		÷B	[C·]		6	4
122	÷C·			F		+A flat	[B flat]?			min. 7	4

Nos.	Lower notes	Normal F	Higher notes	Range of tones	Number of tones
64	C D·	F	A B	7	4
9	(D)	F G	B flat? (C)?	min. 7	5
68	+C·	F +G	C	8	4
18	C· ÷D	F	[C]?	8	4

Of the 126 melodies in the collection no fewer than 105 range within the fifth (64 melodies) or a sixth (41 melodies). It may be remarked here, that some of the major sixths noted are probably sung as neutral, and some of the fifths have most probably not corresponded to our pure fifths. The hand-written material, namely, has not always a note to show when the singer leaves the chromatic intervals.

In 5 melodies the range is a seventh (major seventh: 1 melody, minor seventh: 4 melodies); 6 melodies range over a fourth, 5 over a third (minor third: 2 melodies, + minor third: 1 melody, major third: 2 melodies); 3 melodies only contain a second, 2 melodies extend over an octave.

The melodies use from 2—6 tones.

Number of melodies...	4	43	52	25	2
No. of tones in melody	2	3	4	5	6

There is thus — as in most primitive music — only a small number of tones contained in each East Greenland melody.

The list of tones in the East Greenland melodies shows that most of the material falls within 3 main groups. Recitative melodies (Group I) have already been discussed.

Group II

contains melodies constructed on

1. C—FG (15 [17] melodies), 2. C—FGA (9 melodies).

F is very prominent as tonus currens in almost all melodies of this group. The melody rises one or two tones over this and falls a fourth, especially towards the ends of the strophes. In single cases C is so prominent that one might be inclined to regard this as tonus currens (e. g. Nos. 39, 120).

A specially well-marked recitative character is found in No. 129. The melody mainly keeps to the tonus currens: F. Possibly it is an extremely old melody, as the text — one verse, which is supposed to be sung by a dead person — belongs to the oldest material of the

East Greenlanders. The song was chanted very slowly and in hushed tones. It has undoubtedly been the singer's intention to produce an impression of awe, not only by means of the text but also through the melodic treatment, and even on Europeans the effect of the dirge is sombre and depressing. Otherwise we must be very careful in drawing conclusions from the effect a primitive melody has upon European hearers.

To the present group of melodies belongs one of the melodies which J. Fabricius has recorded[1]; but the somewhat remarkable conclusion should not be included. With regard to the tonometric study of the melodies in this group, see above p. 20.

It is by no means uncommon that we find melodies in primitive music with the same basis as the group here discussed. Among the Laplanders, for example, a number of melodies are constructed on the first, fourth and fifth[2]; as also a number of songs among the Indians and Mongolians.[3] In order if possible to find points of connection with the Greenland songs, I have examined the music of the Samoyedes; a quantity of the music of this tribe has been recorded on the phonograph and is preserved in the Finnish collection of folk-songs at Helsingfors. This material exhibits a much higher stage of development than that of the Greenlanders, and there are several instruments which have been of importance for the musical development of the tribe.

Group III.

1. A series of melodies range over first, third and fifth. Of the 15 melodies in this material, five have been determined tonometrically, and of these three have the major third (F—A—C), one (No. 128) has an interval between major third and fourth and one the minor third (F—A flat).[4] The melodies noted down without the help of the phonograph have 7 times F—A flat—C, 3 times F—A—C.

In this subdivision the third is almost always the tonus currens, but we note here and in the other subdivisions of this group a constant tendency downwards, with the first as resting point and an unusually strong emphasis on C, which however is the tone occurring most seldom. It is clear that the interval of a fifth pleases the musical feeling of the singer to a special degree. Yet we must not draw hasty conclusions from this regarding the feeling of tonality,

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[1] *Medd. om Grønland* X, p. 156.

[2] Armas Launis, *Lappische Juoigos-Melodien* (Helsingfors 1908).

[3] *Vierteljahrschrift für Musikgeschichte* III, p. 300.

[4] In the above list — to avoid preliminary sign — the minor third is mostly indicated by D—F.

as the tonometric material shows that the pure fifth is by no means the only interval.

The tendency of the Greenlanders in this case to sing from below upwards, is a feature which is not commonly met with among primitive races. As a rule, also, the songs of the East Greenlanders tend downwards.

Melodies constructed on the first — third — fifth are also met with elsewhere, not only among Indian tribes but also, among others, in New Guinea[1] and the South Sea Islands.[2]

2. The second subdivision of group III (27 melodies) is closely related to the foregoing, as it includes melodies which contain the first, second, third and fifth. Here also the third (A flat ÷A, A or +A) is as a rule the tonus currens. The second is most often the transitional note. The melodic periods end as a rule on the deepest tone.

The third fluctuates between major, minor and neutral third — a feature, which is found again not only among most aboriginals[3], but also in European folk-songs.

3. The third subdivision of this group (20 melodies) is closely connected with the two preceding, as only one tonal degree is added above to the melodies: D or D flat. The tonus currens fluctuates between F and A; D or D flat occur but seldom in the melodies.

There remain only a small number of melodies. Several of them fall in the main under the groups mentioned:

II Nos. 20, 50, 66, 68, 75.
III Nos. 34, 40, fragment No. 53, 64, 77, 105.

Outside the groups mentioned we have: No. 17 (DFGA), No. 74 (main tones CDFA), No. 122 (main tones C—F—A flat), Nos. 93, 96 (both with main tones FG—C), No. 61, in part recitative melody, Nos. 7, 124 (cf. note p. 17) and 67, which form a small, special group with the principal tones D—F—B flat.

The East Greenland melodic material can thus be arranged under the following groups:

I. Recitative melodies.
II. Melodies with the scales: **1.** C—FG, **2.** C—FGA.

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[1] *III Kongress der internationalen Musikgesellschaft 1909. Bericht vorgelegt vom Wiener Kongressausschuss,* p. 297 (Wien, Leipzig 1910).
[2] L. Riemann, p. 26.
[3] Wallaschek, p. 170. Riemann p. 97 et seq.

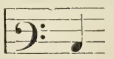
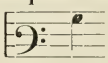
III. Melodies with the scales: 1. F— ÷A / A flat / A / +A —C, 2. F(G)— ÷A / A flat / A / +A —C, 3. F(G)— ÷A / A flat / A / +A —CD.

IV. 9 Melodies not included under I—III.

When the Greenlander concludes a melody, he uses as a rule a special strophe, the last figure of which often takes the form of a glissando (cf. for example Nos. 18, 52, 62, 65, 70, 71, 85, 101, 107, 117, 122).

In many of the melodies where the first, third and fifth are prominent, the conclusion is formed of these tones in the order 3—5—1 or 3—5—(3)—1; e. g. Nos. 16, 41, 42, 44, 45, 46, 47, 48, 59, 64, 72, 81, 92, 97, 101, 102, 105.

A similar slurring at the end of a melody is also met with elsewhere; it is typical, for example, of Russian folk-songs.[1]

Pitch. The men sing mostly in the lower octave, the women in the common octave. The deepest note occurring is  , the highest F sharp in the octave above. The deepest tone in the men's melodies lies as a rule between and  , in the women's between and .

Strength of tone. The Greenlanders sing comparatively softly, and thus do not follow the rule which seems to be general among primitive folk: the louder, the better.[2] If the Greenlander is singing alone, it is a soft humming. The voice is as a rule soft and flexible, the sound somewhat guttural. One notices that it is easy for the singer to strike the tone; his voice sounds just as fresh after he has sung for a very long time as when he began. The strong aspiration at the end of most of the strophes is characteristic.

When a solo is accompanied by chorus, the latter is subordinate to the singer, so that his voice rises clear above the background of the chorus. As a rule the chorus — as Parry had already remarked in the case of the Central Eskimo — sings in perfect unison.

In the chorus the women naturally sing an octave higher than the men. When the chorus sometimes differs from the strophes of the soloist, this is probably due to chance; for example, when the chorus anticipates a tone.[3]

[1] Engel, p. 124.
[2] Wallaschek, p. 71.
[3] *Kongressbericht.*, p. 300.

Only in a single one of the phonographic records (No. 72) is there a double tone (chord), which is perhaps intentional, as the

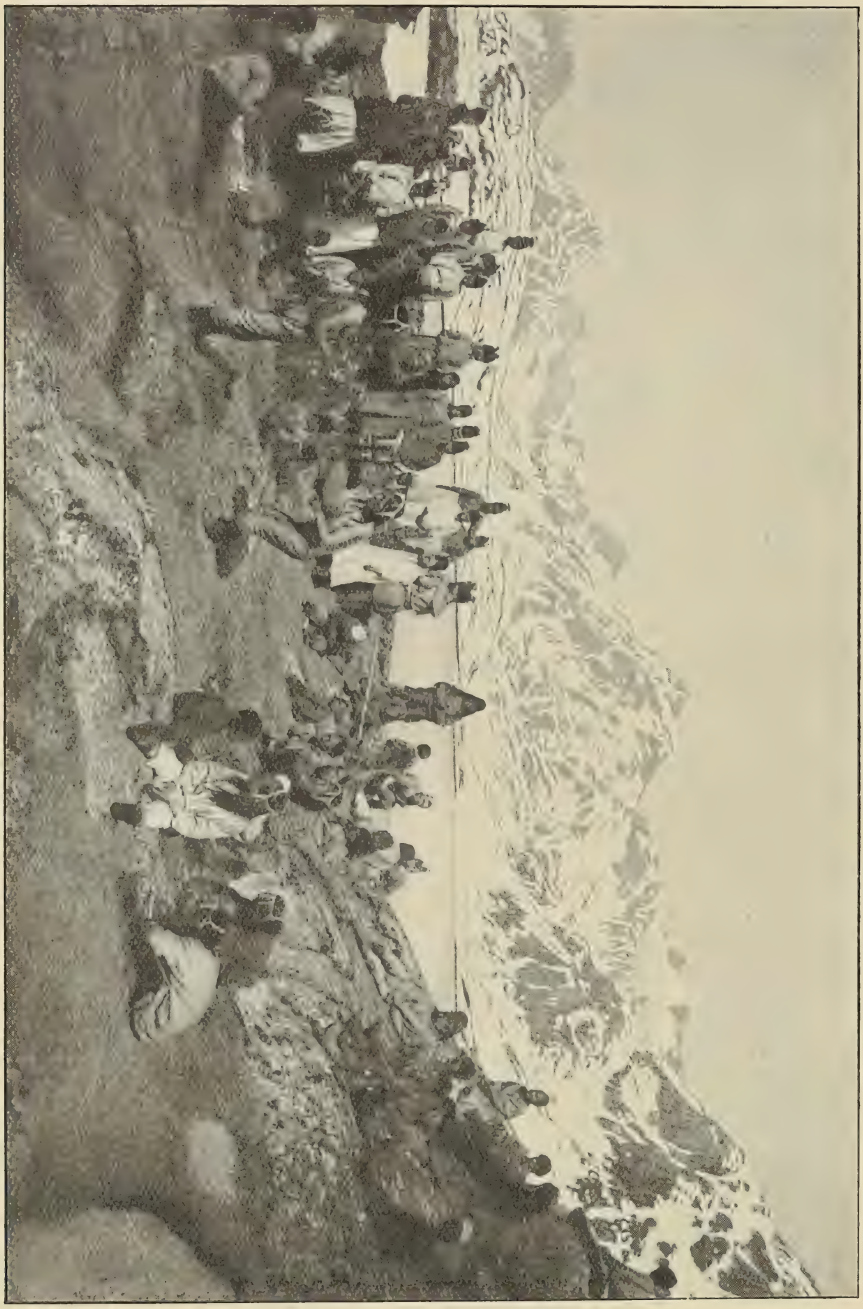


Fig. 5. Song-duel at Qingaq in Ammassalik Fjord. (*W. T. phot.*)

chorus at the beginning of each strophe keeps to the tonus currens A whilst the soloist strikes in with F or F—A—C. $\mathbf{A}^4$ is specially remarkable, as the soloist only begins after the chorus; also $\mathbf{B}^4$ where

the chorus continues to sing the refrain, whilst the soloist utters 3 rhythmic shouts. W. Thalbitzer is of the opinion that such a chord is not restricted to this single case.

Tempo. The songs are sung more slowly than one would expect from the contents of the text. Even in the drum-songs of contestants the tempo is not increased when the singer wishes to make an effect. This is most frequently done by raising the voice. No. 129 is sung very slowly, whilst several of the children's songs have a very quick tempo.

The foregoing investigation will have shown, that the East Greenlanders have not reached the stage of having a definite scale, quite naturally, as such could only with difficulty arise among people who know no musical instruments, which can produce that definiteness not to be obtained by ear and human voice alone. Each single song has its own special scale, determined by the individuality of the singer or composer, and here as a rule there is no uncertainty in the fixing of the tone, as among many primitive folk.[1] The same intervals are retained as a rule throughout the melody. The range of the melody is but small — in most cases a fifth or a sixth.

Excluding the finer intervals, we find certain types of melody and degrees of tone preferred: 1) the first, fourth, fifth — 2) first, third, fifth. Such short intervals as half-tones seem preferably avoided by the East Greenlanders. Where such occur, it is almost always as transitional tones.

That the Greenlanders on the east coast of Greenland are a musical race is evident, not only from their generally accurate intonation, but more especially from the artistically developed rhythm of their melodies.

II. Melodies of the Smith Sound Eskimo.

The earliest mention of the dance and song music of the Smith Sound Eskimo is due to John Ross, who discovered them in 1818. He gives an account of the facial and bodily distortions of two dancing Eskimo, which reminded him of the movements of an epileptic, and mentions that they sang "Amnah ajah" and "Hejaw,

[1] Charles Kasson Wead, *Contributions to the history of musical scales*, p. 422. (*Report of the United States National Museum* 1900, Washington 1902.)
Erich Fischer, *Patagonische Musik* (Anthropos Vol. III), p. 941 et seq.

hejaw" for 10 minutes, and then the melody suddenly "changed to a shrill note, in which the words "Weehee, weehee" were uttered with great rapidity."[1] Unfortunately, Ross mentions nothing about the melody.

The first melody from these regions was recorded by KANE, who was at Cape York in 1853—55.[2] The melody appears as follows:

Kane narrates that the Eskimo sang this song — which only had the text "Amnayah" — until the ears of the listeners "cracked with the discord", and that further, in honour of the whites, they improvised a song, with the constantly repeated refrain "Captain — Captain, great Captain."

A complete collection of the songs of the Smith Sound Eskimo was made by R. STEIN, who was stationed at Cape Sabine in the winter of 1899—1900. The first melody he reproduces has only the text "haya ya ya", exclusive of the concluding shout of laughter "wee, wee." Stein often heard this song and found it distinctly full of expression, especially when sung by 6—8 voices. Stein was surprised at the ability of the singers to "keep exact time without a division of the melody into measures of equal length" — the same as I have observed in the case of East Greenlanders. When they gave the song as a solo, they varied it somewhat, and it seemed as if these individual additions were considered as the special property of each singer.

Stein believed for a long time, that this was the only song the Polar Eskimo knew[3], but found out by chance that they possessed a number of songs with true text. He recorded no less than 38 melodies from the Eskimo at Cape York and Cape Sabine.[4] The text chiefly treats of the animal world.

Sometimes the songs were composed in an archaic language, which the Eskimo themselves were often unable to explain.

The song was given — as with the East Greenlanders — in "a low tone, inaudible thirty feet away." The Eskimo protested against singing them any louder. Stein expressly remarks, that a reproduction in our tonal system only gives the actual tones approximately.

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[1] R. Stein, *Eskimo Music* (*The White World*, New York 1902), pp. 338—339.

[2] ibid. p. 339.

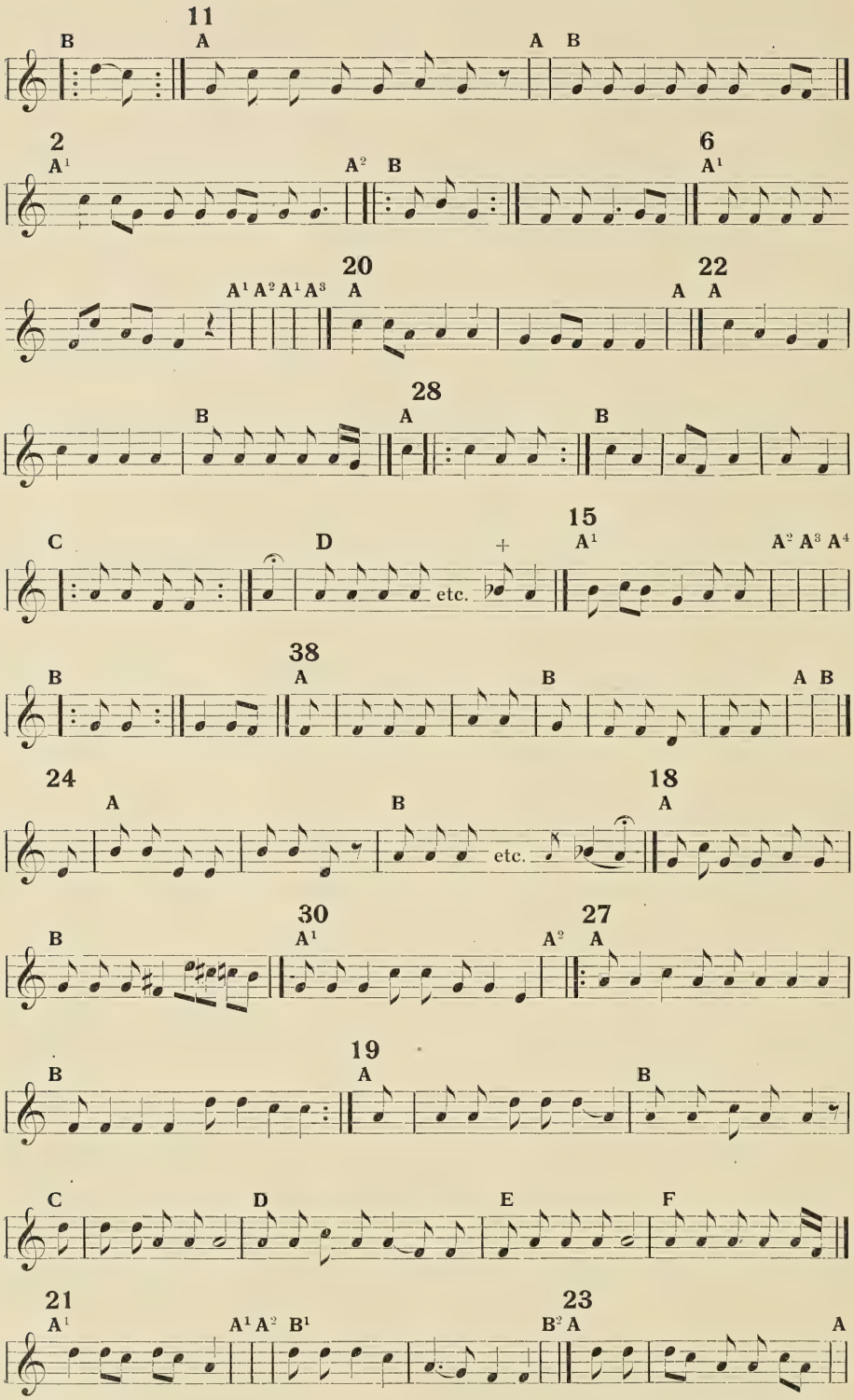
[3] The same view is also expressed in L. Mylius-Erichsen and Harald Moltke, *Grønland*, p. 553 (Kbhvn. 1906).

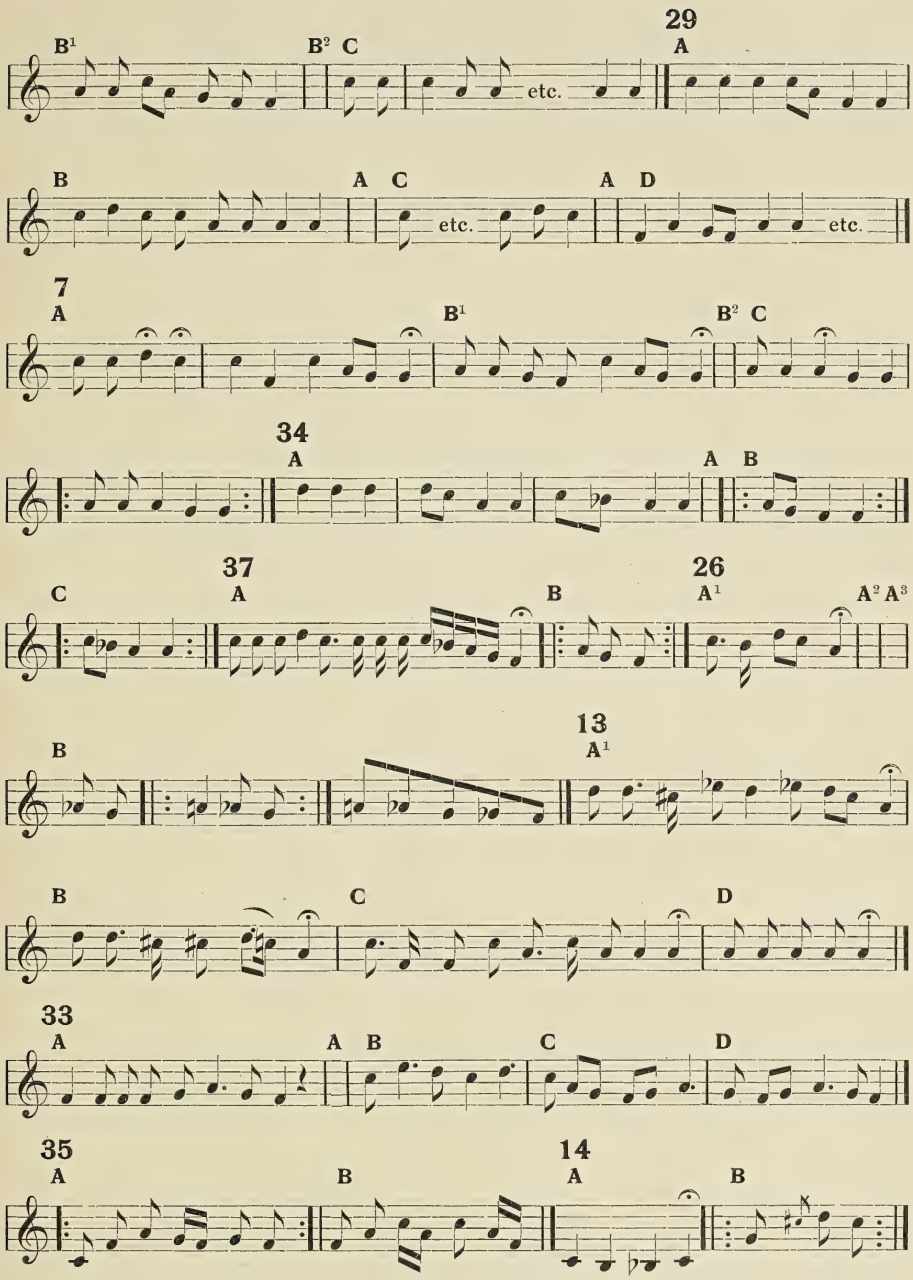
[4] R. Stein, *Eskimo Music*, pp. 340—354. cf. *Globus*, Vol. LXXXIII.

The rhythm in Stein's melodies often resembles that of the East Greenlanders in single strophes. Unfortunately we cannot see from Stein's records, whether the strophes succeed one another in the same order; he merely gives each song very briefly.

To give a view over the melodic motifs in the songs of the Smith Sound Eskimo, I have transposed all the melodies from his "Eskimo Music" (New York 1902).

[1] I have here numbered the melodies in Stein's paper, beginning with the melody on p. 343 as no. 1.


11
B
A
A B
2
A1
A2 B
6
A1
20
A1 A2 A1 A3 A
22
A A
28
B
A
B
C
D
+
etc.
15
A1
A2 A3 A4
38
B
A
B
A B
24
A
B
etc.
18
A
30
B
A1
A2
27
A
19
B
A
B
C
D
E
F
21
A1
A1 A2 B1
23
B2 A
A



The range of the melodies is shown in the following list:

minor second	minor third	major third	pure fourth	dimin. fifth	pure fifth	minor sixth	major sixth	minor seventh	major seventh	pure octave	major tenth
1	4	1	5	1	10	2	9	1	1	1	1

The 37 melodies[1] given in the Appendix contain no less than 26 different scales. Only the following scales are used in more than one melody.

A—C (mel. 32, 5, 25)
G A—C (1, 10)
F G A—C (6, 20, 22)
F—A—C D (27, 19)
F G A—C D (21, 23, 29, 7)
F G A B flat C D (34, 37)

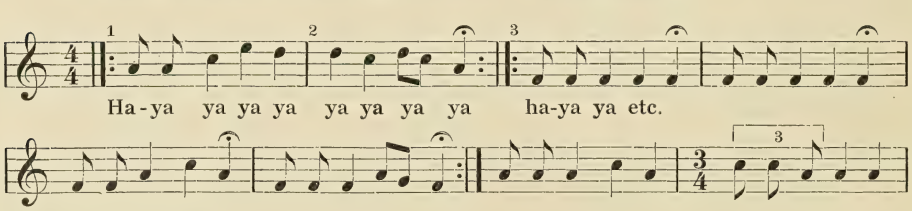
Yet it must be repeated here, that the intervals used by the Greenlanders do not everywhere correspond to ours.

Recitative strophes are much more common than with East Greenlanders. Sometimes the singer keeps to one and the same tone. More frequently the general recitative occurs with A as tonus currens, G or G sharp on descending, B or B flat on rising. The recitative character is maintained in most strophes, which only range over two or three tones.

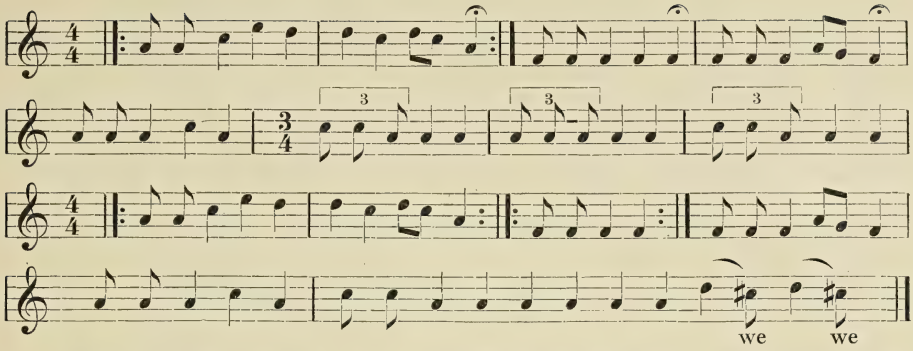
The melodies of the Smith Sound Eskimo do not seem to be so definitely formed as those of the East Greenlanders, whilst on the other hand they range over a larger number of different scales. Among the East Greenlanders the range of the melody is most often given already by the **A** period; the **B** and **C** periods only give variants on the tones once chosen. Among the Smith Sound Eskimo we obtain the impression that they have at their disposal a certain number of melodic motifs, composed by themselves or inherited, which are bound together to a melody, and that the range of the melody depends upon whether the new motif is connected with the foregoing, higher or deeper tones.

This appears very characteristically in the refrain reproduced by Stein, which in its different variants is to be considered as the national song of the Smith Sound Eskimo.

R. Stein, *Eskimo Music*, p. 340—41 (transposed):

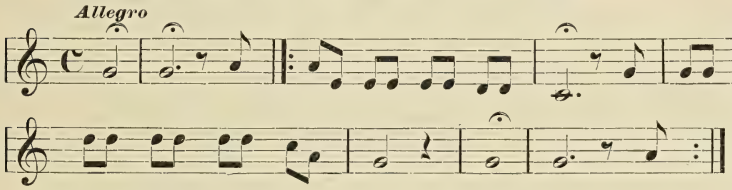


[1] No. 36, which shows the time as counted by the Eskimo during the melody, is not included.



The composition of the melody is quite clear. The third bar begins a third below the last tone of the foregoing strophe, but otherwise the new strophe is connected with one of the tones which occur in the preceding one. The last 4 tones are undoubtedly intended to illustrate the previously mentioned shout with which the Eskimo like to conclude.

Characteristic examples of melodies in which dissimilar strophes are joined together are seen in Nos. 22, 28, 24, 27, 19, 21, 23, 29, 7, 34, 13, 33. A similar construction of the melody is found among the Central Eskimo[1], e. g. in the following:



as also among various Indian tribes.[2]

Where it is not these dissimilar motifs which are strung together, the Smith Sound Eskimo is often contented with a repetition of one and the same strophe with quite inconsiderable variations; thus a mode of singing, which would correspond with the East Greenland melodies consisting merely of A-strophes with variants.

The most prominent melodic figures are constructed on the fourth interval G—C, to which are added A or F: (Nos. 1, 4, 10, 8, 9, 11, 2, 18), also on the tone-series FGAC (Nos. 6, 20, 22, 7, 33) or on ACD (Nos. 21, 23, 29, 34).

[1] Boas, *The Central Eskimo,* Mel. No. 6 (cf. Melodies Nos. 1, 2 b, 5, 8, 13, 15).

[2] Theodor Baker, *Über die Musik der nordamerikanischen Wilden* (Leipzig 1882). Alice C. Fletcher, *A study of Omaha Indian Music* (*Archaeological and ethnological papers of the Peabody Museum*, Vol. I, No. 5. Cambridge, Mass. 1893). F. Boas, *The social organization and the secret societies of the Kwakiutl Indians* (*Report of the U. S. National Museum 1895*). Washington 1897. *Journal of American Folklore*, Vol. I, pp. 65, 118, Vol. II, pp. 8, 225, 271.

All the strophes in the great refrain have no half-tone intervals. Apart from the recitatives melodies such only occur to a small extent.

The material recorded by Stein thus shows, that there is a distinct difference between the music of the East Greenlanders and that of the Smith Sound Eskimo. The chief difference lies in this, that the melodic recitatives of the Smith Sound Eskimo are interwoven with or end in more complete melodic periods, whilst the East Greenlanders carry the recitative throughout the whole melody, when the recitative is at all used. The very prominent East Greenland motifs constructed on the first, fourth and fifth, are not found at all among the Smith Sound Eskimo. And lastly, even the joining of the strophes to form a melody is different for the two tribes. Common to both tribes is the frequent use of the scales F(G)A—C and FGA—CD.

Stein's melodies give a very original impression but it is not altogether excluded, that some foreign influence has been at work. The Smith Sound Eskimo have often heard both instrumental music and English songs from the men of the ships of the many Arctic expeditions; and Stein also narrates, that he has heard some of the Eskimo singing the variety tune „Tarara-boom-de-ay" and popular English songs.

On a voyage made by Knud Rasmussen to Cape York in the summer of 1909, he was accompanied by the Norwegian composer Léden, who took a number of the Smith Sound Eskimo songs on the phonograph. This material, when published, will probably form a very valuable supplement to Stein's collection.

III. Songs of North-West Greenland.

The whole population of North Greenland — that portion of the west coast of Greenland which lies between Cape York and Disko Bay — have now become Christians. European music has thus, quite naturally, found a footing here. As Will. Thalbitzer reports, the North Greenlanders readily adopt the European songs, but nevertheless alter these somewhat according to their national mode of singing. They have not forgotten the latter, but — especially in the two northernmost districts — have preserved a large number of melodies from their heathen period.

In 1900—1901 W. THALBITZER collected a considerable material

of melodies in North Greenland, which was published in 1904.[1] With regard to the tonal contents, Thalbitzer explains that the intervals sometimes differ somewhat from those of the diatonic scale, but he found as a rule that the intervals used by the Greenlanders fitted into the European system, so that he could make a satisfactory transposition into our notation.

As the melodies of North-West Greenland have been published in an earlier volume of the series in which the present work appears, I may restrict myself to giving a summary of the scales used in the melodies. The melodic material — which is given by Thalbitzer in the original key — has been transposed here for the sake of convenient comparison.

The table has been drawn up according to the rules given on p. 20.

Nos.	Lower notes			Normal A		Higher notes		Range of tones	Number of tones
1				A·		C	D	4	3
8				A·		C	D	4	3
38				A		C	D·	4	3
86				A·		C	D	4	3
3				A	B flat	C·	D	4	4
4	(variant p. 386)			A·	B	C	D	4	4
9		[F sharp]	G	A·	B	C		dimin. 5	5
6	D·	F	G	A				5	4
18	D	F·	G	A				5	4
19	D·	F	G	A				5	4
45	D·	F	G	(A)				5	4
21	D·	F	G	A				5	4
87	D	F	G·	(A)				5	4
33	D	F·	G	A				5	4
34	D	F·	G	A				5	4
2	D [E]	F·	G	A				5	5
17	D·	F	G	A	B flat			min. 6	5
49	D·	F	G	A	B flat			min. 6	5
73	D	F	G	A	B flat			min. 6	5
68	D	F	G	A·	B flat			min. 6	5
74	D·	F	G	A	B flat			min. 6	5
79	D·	F	G	A	(B flat)			min. 6	5

[1] W. Thalbitzer, *North-Greenlandic contributions to Eskimo Folk-lore, Meddelelser om Grønland* Vol. XXXI, pp. 375—387. Copenhagen 1904.

Nos.	Lower notes			Normal A		Higher notes				Range of tones	Number of tones
12	D·	F·	G	A	(B flat)					min. 6	5
25				A		C·	D		[F]	min. 6	4
26				A		C·	D	E	F	min. 6	5
p. 386 No. 10				A	B flat	C	D		F·	min. 6	5
63		F·	G	A		C	D			maj. 6	5
81 a		F	G·	A		C	D			maj. 6	5
81 b		F·	G	A		C	D			maj. 6	5
99		F	G	A·	B	C	D			maj. 6	6
30	D	F·	(G)	A		C				min. 7	5
83	D	F	G·	A		C				min. 7	5
78	D	F	G	A	(B flat)	C				min. 7	6
36	D·	F	G	A	[B flat]	C·				min. 7	6
100		F·	G	A	B flat	C			F	8	6
p. 386 (Lullaby)		F		A	B·flat	C	D	E flat	F	8	7
72	E·		G	A	B	C	D	E	F	min. 9	8

The range of the melodies appears from the following:

pure fourth	dim. fifth	pure fifth	minor sixth	major sixth	minor seventh	pure octave	minor ninth
6	1	9	10	4	4	2	1

As in the Greenland melodies previously investigated the range here is mostly a fifth or a sixth.

The 37 melodies use 16 different scales, five of which are used more than once.

1. A — C D (4 melodies)
2. D — F G A (8 melodies)
3. D — F G A B flat (7 melodies)
4. F G A — C D (3 melodies)
5. D — F G A — C (2 melodies)
6. D — F G A B flat C (2 melodies).

Of these scales 1, 2, 4 and 5 fall under the pentatonic system withouth half-tones which is so widespread among primitive folk.

This scale corresponds to our diatonic with the exclusion of the half-tones (e. g. starting with D:).[1]

We have noticed among the East Greenlanders, that the half-tones mostly occur as transitional tones. Among the Smith Sound Eskimo we saw, that the half-tones hardly occur except in the melodic recitatives. As the intervals the Smith Sound Eskimo use, according to Stein, do not always consist of whole and half-tones, there can scarcely be any talk of a true pentatonic scale, but the records show that the tones used by the Smith Sound Eskimo agree most closely with those used on the pentatonic system, and there is scarcely any doubt that their songs would have the pure pentatonic form, if they had the opportunity to regulate them by more intimate knowledge of instrumental music and European songs.

In the case of North Greenland we might certainly talk of the pentatonic scale. Here the Eskimo readily copy the European mode of singing and from this we may conclude, that our scale-divisions come easy to them. Without doubt it has been their knowledge of the European songs which has influenced the Eskimo's mode of singing their own heathen songs, so that their earlier, individual choice of intervals — which is still found in East Greenland — has been replaced by the European method. And it has therefore been mainly the intervals of the pentatonic scale, which has taken the place of the original. It may be remarked in this connection, that of the 16 melodies recorded by Boas from the Central Eskimo, 10 have no half-tones.

Of Thalbitzer's melodies, 17 fall quite within the pentatonic system. In the remainder, half-tones only occur once, so that the main impression of the melodies remains pentatonic. Only 3 melodies have a distinct diatonic character (Thalbitzer, Nos. 4 [variant p. 386], 100 and lullaby p. 386). Thalbitzer believes, that they have been greatly influenced by European songs.

The songs of the North Greenlanders remind one not a little of those of the Smith Sound Eskimo, both as regards tones and melodic construction. Among the North-West Greenlanders, further, the melodies often consist of periods connected in such a way, that a portion of the melodies moves at a higher, another portion at a lower pitch; for example No. 72:

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[1] Regarding the pentatonic system and the extent of its occurrence, see Hjalmar Thuren: *Folkesangen paa Færøerne* (The folksong in the Faeroe Islands), Folklore Fellows publications, northern series No. 2. Copenhagen 1908.

Sometimes the North-West Greenlander uses recitative strophes in the melody, for example, in this melody (No. 2) with D as tonus currens:

Most of the melodic periods are constructed on the tones and , just as among the Smith Sound Eskimo. On the other hand, only one of Stein's melodies has strophes constructed on the tones — a type which is common in North-West Greenland — and lastly, the North-West Greenlanders in contrast to the Smith Sound Eskimo have strophes based on the tones . In North-West Greenland, therefore, we meet with complete pentatonic forms of melody.

The rhythm is very irregular and it has not been possible to carry out a division into bars.

Lastly, the following appendix to East Greenland melodies contains some melodies recorded by W. Thalbitzer in North-West Greenland in 1900 and 1906.

Nos. 134 and 135 are dance melodies, which the Eskimo have learnt from foreigners.

The melody No. 130[1] from Egedesminde only seems to have been influenced by European music in so far as it uses a diatonic scale; the rhythmic form is rather Eskimo than European. No. 131 begins with a G major strophe, which is repeated; the last strophe is recitative. In rhythmic regards the melody certainly appears to have been somewhat influenced by the measure of European songs, but the singer has not been able to free himself entirely from the

[1] The melody was earlier recorded in two forms by W. Thalbitzer in "*Meddelelser om Grønland*" XXXI, p. 375 (No. 4) from Illorsuit in Umanak fjord and p. 386 from Jakobshavn.

irregularity of the Eskimo rhythm. No. 132[1] is more strongly Europeanised; it was sung perfectly in time and is distinctly a major melody.

IV. Songs of South-West Greenland.

In discussing the North-West Greenlanders, their remarkable power of adopting European music was commented upon. We have a much better opportunity of observing this same power among the natives of South-West Greenland, where the population have certainly been in touch with Europeans for nearly 200 years and are no longer unmixed.

Almost all Greenland travellers express wonder at the psalm-singing of the Greenlanders and are surprised at their fine part-singing. Instruments also — violin, organ, concertina — are readily learnt by the modern Greenlander. At an early date already David Cranz expressed surprise at the musical aptitude of the Greenlanders.[2]

In South-West Greenland, where European culture is so dominant, we can naturally not expect to find very many remnants of original Eskimo music. On the other hand, various Eskimo melodies, which have been somewhat influenced by European songs, are sung, but on the whole it is the European music which interests the Greenlander and not rarely we hear Danish street melodies, to which the Greenlanders themselves put the words. The melodies are somewhat altered, however, when the Greenlanders adopt them.

As mentioned before, Frithjof Nansen in his "Eskimoliv" (1891) gives a melody, which he states comes from the east coast. The melody, which was given him by Mrs. Signe Rink, was noted down by the wife of Pastor Janssen. Mrs. Janssen, however, had already sent the melody to A. P. Berggreen in 1857 and the latter published it in his "*Folkesange og Melodier*" Vol. X (1870).[3] Berggreen writes, that the song came from heathen Greenlanders, but says nothing about these having belonged to the east coast.

In the text the Eskimo, who have been surrounded by the sea ice, complain of hunger.

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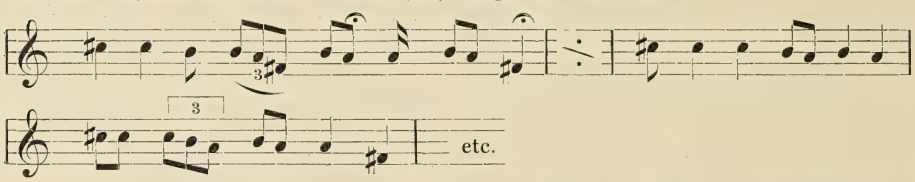
[1] Variant of the melody in "*Meddelelser om Grønland*" XXXI, p. 385, No. 100 from Rodebay, Disko Bay.

[2] David Cranz, *Historie von Grönland*, pp. 727, 995, 1065.

[3] The melody is cited in Riemann, *Über eigentümliche Tonreihen*, p. 73.

Whether the melody really comes from East Greenland must remain an unsettled question.

With its recitative strophes and the melody constructed on the principal tones F sharp — ABC sharp, the melody stands in close relation to the North Greenland songs. It reminds us strikingly of the melodies Nos. 18, 21 and 19 in Thalbitzer's collection from North Greenland, the last of which (19) begins as follows:



A number of West Greenland melodies have been published, which are intermediate forms between European and Greenland songs. In 1859 "*Otte grønlandske Smaasange*" were published in Greenland (Godthaab) and in Berggreen's collection of Greenland melodies, in addition to the above-mentioned melody and 3 melodies of the "*grønlandske Smaasange*", we find 8 melodies recorded in 1857 by the wife of Pastor Janssen.

The "*otte grønlandske Smaasange*" have been harmonized and have Greenlandic text of a jesting nature. The melodies are all in the major key and contain very simply formed strophes. There is no doubt that European folk-songs form the basis of these melodies. Among other things, we find in melody No. 6 the following strophes, well known from a melody occurring all over Europe which probably indicates the simplest form of folk-song in major key.

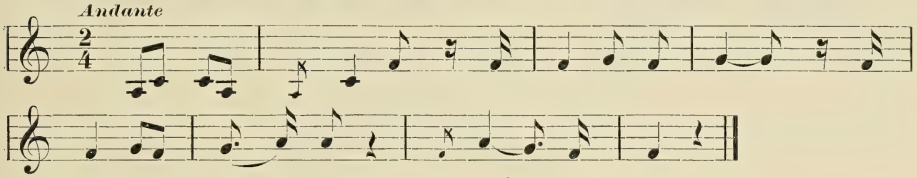
[1] Melody No. 5 has most probably the same basis. Regarding the range of this melody see also O. Fleischer, *Zur vergleichenden Liedforschung, Sammelbände d. intern. Musikgesellschaft* III, 2 (1902) and Hjalmar Thuren, *Folkesangen paa Færøerne*, pp. 247—248.

And another of the Greenland melodies (No. 8) is certainly a free rendering of a Danish dance tune. It is of frequent occurrence on the whole, that the Eskimo compose texts for the dance tunes they have learnt from foreign seamen. The dances are accompanied as a rule by Eskimo players, who show considerable skill in the use of the violin and concertina.

The Greenland melodies given by Berggreen have preserved more of the original character of the Eskimo songs than the melodies just mentioned.

Of Berggreen's melodies No. 87 has a fairly primitive character; no half-tones occur and the melody ranges mostly over a major third. Related to this melody is No. 91, which — excluding a transitional note — has the range of a major third.

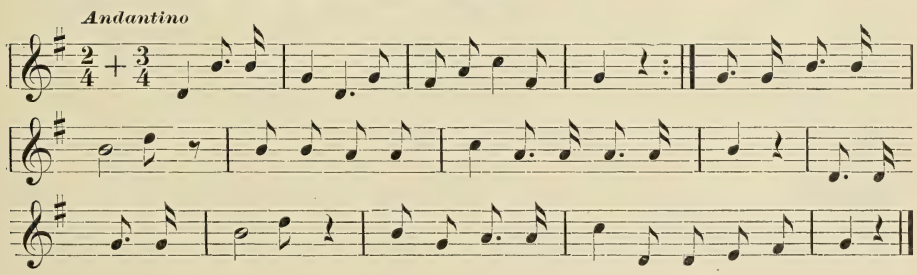
Berggreen, Folk-songs and Melodies X, No. 87 (transposed):



No. 91.

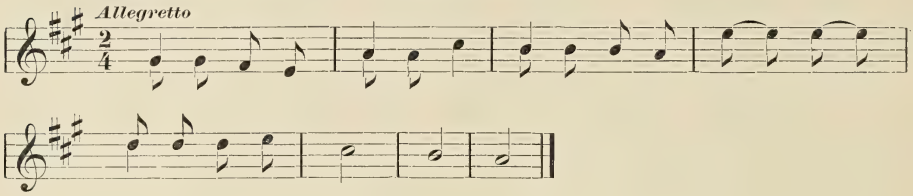
The remaining melodies are all diatonic. Various turns in them disclose a dependence on entire strophes in European folk-songs. But, on the other hand, they are somewhat distinct from our songs. It cannot be determined, however, whether they are melodies from Europe which have undergone transformation at the hands of the Eskimo, or melodies composed by Eskimo who have had some knowledge of European songs. It is possible, that the European character of the songs is for a great part due to the wife of Pastor Janssen, who recorded them in 1857. I may reproduce these melodies here, in part shortened.

Berggreen X, No. 88 (Cradle-song).

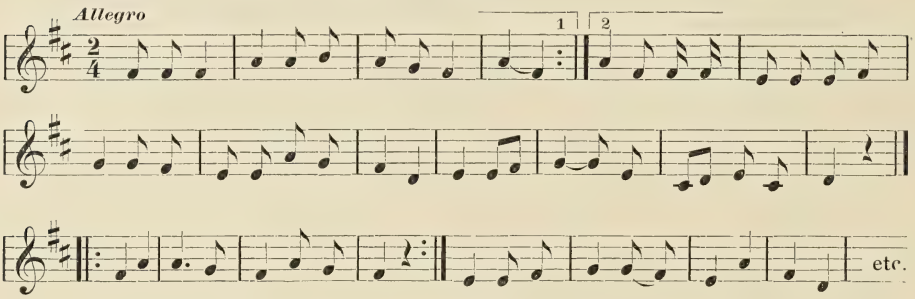


Berggreen X, No. 90 (Cradle-song).

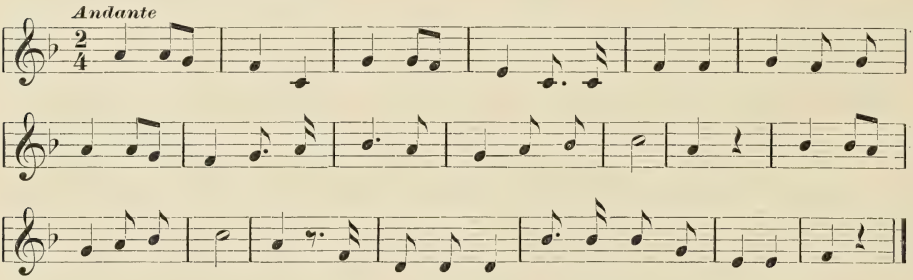
Berggreen X, No. 92 (Mocking-song).[1]



Berggeeen X, No. 93 (Cradle-song).



Berggreen X, No. 94.



Berggreen X, No. 98.

[1] cited by Alessandro Krans, *Appunti sulla musica dei populi nordici* (Firenze 1907). Appendix I.

In conclusion I may summarise the main points of the present paper.

The melodies of the East Greenlanders are characterized by rhythm which is skillfully and logically carried out. In regard to tones, they have not reached the stage of using a definite scale. But excluding the finer intervals, the melodic material embraces quite few groups of tones. The majority of the melodies range over a fifth or a sixth and they use from 2 to 6 tones. Recitative melodies are not rare. The concluding strophes of the melodies often have a special form.

The songs of the Smith Sound Eskimo, North-West Greenlanders and Central Eskimo are related. A distinct tendency can be noticed towards a pentatonic scale without half-tones. In the construction of the strophe, these melodies do not seem to have such a definite form as those of the East Greenlanders.

The melodies noted in South-West Greenland are very strongly Europeanised.

II.

MELODIES FROM EAST GREENLAND

WITH A SUPPLEMENT CONTAINING MELODIES FROM NORTH-WEST GREENLAND

RECORDED BY PHONOGRAPH OR FROM DIRECT DICTATION

BY

W. THALBITZER AND HJALMAR THUREN

1911

Fig. 6. *Perqitaq.*

Introductory remarks on the source of the melodies and on the singers.

BY

W. THALBITZER.

The source of the following melodies and texts is the old fund of tradition among the Ammassalik Eskimo. Since G. HOLM overwintered in East Greenland in 1884—85 no one has drawn from this source, which was still active and pure when I passed the winter of 1905—06 there. All the national traditions, which have long vanished on the west coast of Greenland, thanks to the influence of European civilization, I found in surprising fullness at Ammassalik. This applies also to the Greenland music.

Among my informants on the east coast were the best singers (iʷŋʷertartin) and players (uaajeertut) of the Ammassalik natives. For the purpose of my records I sought out especially the old people, who remembered furthest back and whose ears and ideas were still uninfluenced by the modern revolution, which began with the founding of the Danish trading and mission station in 1894. But even among the younger people there were both capable singers and story-tellers. A list of the singers who have contributed towards my material is given on p. 59.

In collecting I used two methods. Of the melodies 72 were noted down directly on the spot, the singer repeating his song for me several times whilst I used my violin to help in fixing the notes. The remainder were sung into my phonograph and were only transcribed into tunes by HJ. THUREN on my return to Copenhagen,

a year after the records were taken. I brought home in all 66 wax-rolls, on which I had managed to obtain 96 songs and recitative poems, in addition to 36 tales and other specimens of the prose of the language. I refer here only to the portion of my material which is connected with the phonograph.

On my return home a selection of these wax-rolls (about 25) were cast in bronze, the cost being defrayed by the Carlsberg Fund; the matrices, as also copies, have been deposited in the phonogram archives of the Danish Folklore Collection in the Royal Library at Copenhagen.

Regarding our cooperation so much may be said. After we had each gone through the phonograms at home, Hj. Thuren taking the melodies and I the texts of the songs, we met during the following year about once a week to confer regarding our results on renewed playing of the records and especially to bring the words into their proper place in the tunes. Very precise observation was required to determine the form of each single word and the nature of each tone, as they sounded in the phonograph. Our conferences led to many mutual corrections and improvements, as sometimes the rhythm of the melodies showed how the syllables of the words should be connected or the single sounds in each syllable comprehended, and sometimes on the other hand the text led to an understanding of the quantitative value of a tone or of the rhythmic figures of the song. If the lines of the refrain had not been so distinctly reflected in the constantly recurring figures of the melody, I should hardly have been able, at least not so easily as was the case, to observe their forms in the text. Its endless variations on aja, äja, ajä, ia etc. seemed to me in the beginning quite accidental, meaningless as they are, and serving only to support the melody as substitute for the words. Special attention was necessary to determine how both these and the words of meaning in the text were arranged rhythmically among the tones.

The phonograph is an excellent instrument for this purpose, more patient and more obedient than any living individual, and further more reliable. We may stop it and set it going again at any moment of the song we desire, and repeat this as often as we may wish without changing the natural form of the song. On the other hand, I consider the phonograph a less perfect medium than the living person when it comes to writing up the texts in a foreign language, especially texts which have been sung. More will be said about this in the next part of the work.

Every word, every tone had to be isolated and repeated, often 10 or 20 times, before the final result was obtained. But this penetrating analysis had a rich reward. We succeeded in determining that these Eskimo songs, which are regarded as primitive music, in reality contain very different types of song; that in these, in the melodies as in the poetry composed for them, there reigns a wonderful technique with distinct rules for composition and rhythm. These rules naturally are very different in certain characteristics from those we know, for example, from the European folk-songs of the Middle Ages or from the Icelandic bard-songs. But even in Greenland we also meet with artistically formed poems and songs. With regard to the music the results of the analysis are dealt with in Part I by Hj. Thuren; the texts will be discussed in detail by myself in Part III.

I had already begun to use my phonograph on the west coast of Greenland. At the end of July 1905 I arrived at Egedesminde from Iginiarfik (a Greenland settlement in one of the large fjords south of the main town in North-West Greenland). In Egedesminde my baggage and apparatus for the Ammassalik journey were stored for the time; also my phonograph. In the beginning of August I brought this from the store to my house. In addition to the unplayed rolls I had also a dozen with European music. With these I first of all amused the Greenlanders and my countrymen of the town. The phonograph was brought up into an opening in the gable of the church, and from here one light night rang out over the town and harbour of Egedesminde the voices of the Danish opera singers and Mendelssohn's Midsummer's Night's Dream. The natives — here as all along the west coast of mixed blood, half or three-quarters Danish, half or less than half Eskimo — were delighted with these musical entertainments, so rare in arctic latitudes. In contrast to their heathen countrymen of the east coast they are acquainted with European music, which they copy after their own fashion, in songs of their own composition or in variants on the concertina and violin. The oldest of their psalms, popular songs and peasant dances, came from Europe about 150 years ago and are now common along the whole of this coast of the Davis Strait. It is only here and there, at certain secluded spots in the deep fjords, that the older national music is remembered, chiefly in altered form and uncertain conception. In Egedesminde I took some examples of the native songs on the phonograph and these are given here in an appendix which supplements my earlier published melodies from West Greenland.

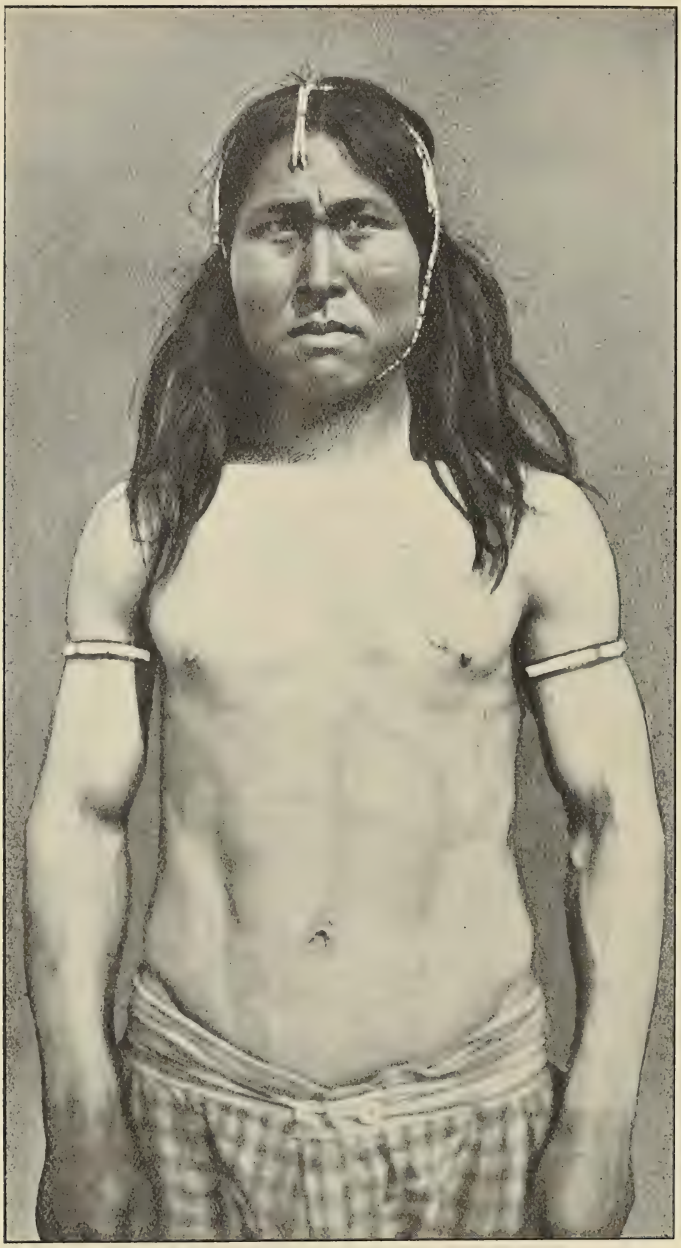


Fig. 7. *Kooilse*,
prominent singer and bear hunter, rower and seal hunter. Has on his breast three scars from wounds caused by a bear's claws. A band of beads on his hair, amulet bands on his arms.
(*W. T. phot.*)

How very differently the national form of song in East Greenland strikes one by comparison with that from the opposite side of the land! At Ammassalik the European music was quite incomprehensible to the natives. They could only think of it as comic, when they heard one of the trained voices of our opera singers in the phonograph. Nor could they take pleasure in the West Greenland dance melodies, which I played for them several times on my violin, curious to see what effect they would make on them. I do not mean with this that I consider them unmusical On the contrary, the fact was rather that every second or every third among them was able to sing in their national manner, and a surprising number of them were even in the possession of a large stock of the traditional songs.

The drum is their only musical instrument. A few years ago there was in each house at least one drum, often several. In 1905 the influence of the mission had already unfortunately reduced this number very considerably; yet, Kaakajik (baptized Elias) in Sawanaraartik had still two drums at that time. The great importance of music among them is also evident from the role it plays in the form of their ordinary justice; the complaint and defence of their processes are carried on by way of song, and a man without a voice has not much chance in the drum-contest. Earlier one often heard them singing as they wandered over the fells in search of berries; or (as I also have heard) songs were heard from the men rowing in the kayaks along the coast, or from the women in the women's boat (umiaq). Johan Petersen told me that he had often heard the berry-pickers in the fells calling to one another in songs; flotillas of umiaks and kayaks on arriving home always sang chorus songs (probably in unison).

Fig. 8. *Kajaatilik*, Kooitse's wife. Over the left shoulder is seen the head of her child in the amaut, with ornamental strings of beads. (*W. T. phot.*)

The natives of Ammassalik were not altogether strange to my phonograph, as the botanist C. Kruuse, who overwintered there in 1901—02, had a phonograph with him. Yet it is fairly certain that most of those who sang into my instrument had never done so before. As a rule they felt no anxiety with regard to it. Many sang into it quite confidently and unconstrained. The first East Greenlander I allowed to sing into it was the hunter Aŋittäŋŋe Koorte, on November 3rd 1905. He set himself down at once in front of the funnel (of pap) and sang a kayak song; when it was finished I stopped the phonograph. The wax-roll was only half-finished; he then sang another kayak song into the rest of it. On this occasion he filled three rolls with different songs, always making them better, more compact and more distinct. It struck me that the best thing to do was to practise some few of the best singers and story-tellers in the art of repeating their repertoires into the phonograph, so as to teach them to do so freely and naturally. As time went on, there were many who would have liked to stamp their knowledge on my phonograph, but comparatively few of them were chosen. I believe

I may say that I was successful in collecting a complete material on my phonograph, to represent the poetry, ritual expressions and music of the Ammassalik natives, from men, women and children of all ages.

Most of the rolls were first obtained after New Year 1906; the last of them shortly before the arrival of the ship at the end of August.

Music is the language of the feelings. The following collection of melodies will show that the East Greenlander seeks expression in his music as in his poesy for many different sentiments. His soul is an instrument with many strings, not so far-reaching and not so refined as the European's, but by no means simple or really primitive. To our ears the Greenland music sounds like a foreign language, incomprehensible and monotonous; but there is no reason for believing that it contains no meaning and sentiment for those singing it — on the contrary, the Eskimo finds only beauty in his own music. His sense of the beautiful in this as in other spheres has followed its own original development, different from ours. From our side a long period's habituation is required to understand his point of view and we must get away from our limited dogmas on what is beautiful.

But one thing at once stands out clearly in these songs; that the music of the Greenlanders embraces the same contrast we know of in our own music between idyll and suffering, between native simplicity and bold rejoicing or defiance. It is sufficient to compare the simple children's songs, which a mother sings for her child or which the children sing to pass the time in the hut or on the fells, with the moving, often wild tones of the drum-songs, in which the seriousness of life is given artistic form. In these serious songs the most eastern Eskimo has found expression for his religious feelings, feelings of exaltation or for hostile, bitter and scornful feelings.

The wild instincts of human nature can be heard in the juridical drum-songs, especially in the hooting or ironical wails which sometimes interrupt, sometimes end this kind of song. A wild mirth, often with satirical or with erotic undercurrent, breaks forth in many of the recitative interruptions of the character songs and songs of amusement. The singer, man or woman, is in these possessed usually by a powerful and rising passion, which shows itself in the strength of the voice, the tightening of the facial muscles and the half-closed eyes, in the rapid turnings of the dance-movements of the body and in the resounding beats of the drum-stick; but in spite of this inner and outer unrest, which in a short time brings

out the sweat on the almost quite naked body, the discourse of the singer is well under command, at any rate if he is well exercised in singing. In the refrains especially, which characterize this kind of song and take up the most part of it, the expressional movements of the singer are as it were damped or confined. In the single words or quite short sentences, in which the meaning of the song is being expressed, there may be a violent outburst; in others this occurs during a refrain of special form. — Another mode of expression, which resembles ecstasy, may mark a woman's rendering of a short, innocent children's song (see fig. 9).

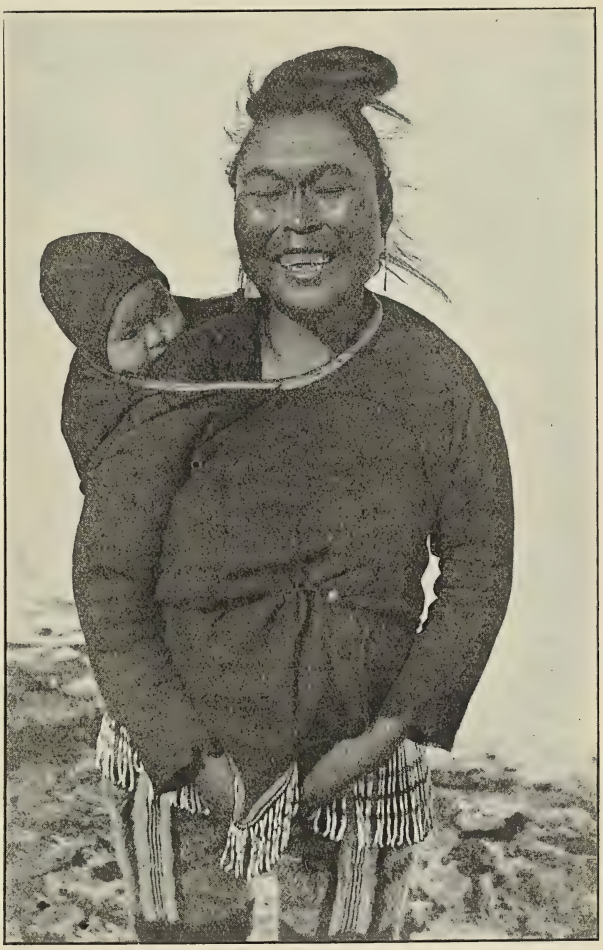


Fig. 9. *Qittoriaq Sanneeqo Kummeer*, the wife of Mitsuarniaŋŋa, singing a children's song. (*W. T. phot.*)

Much more art is required in the rendering of a little children's song than one would think from merely looking at the notes or reading the single words. It is not only that the whole of the singing is marked by the deepest feeling in the voice and makes use of the finest modulations in appealing to the fantasy of the listening child, but the recitative songs (whether written for the child or for the adult) also use modulations of the voice which are intermediate between speech and song, on the borderland between both. These modulations are inherent in the poetic tradition. They constitute a whole group of the poetry in the unwritten literature of the Ammassalik Eskimo (formulas of enchantment are poems which belong to this group). Though they are neither pure song nor natural

speech, the traditional pitch of the recitatives is quite fixed. By the side of the true songs they form a definite, artistic mode of expression, whose special mode of operation is partly of a rhythmic nature, partly consists in certain movements of the pitch of the words. I took many of these recitatives on my phonograph and Hj. Thuren has experimentally reproduced some examples of them (see Nos. 1, 2, 3, 4, 5). But we have not had any certain means for the determination of these tones, which are not tones, as they are mixed with the indeterminate noises of ordinary speech; the method of indicating them (notes with incomplete heads) is naturally imperfect. It would certainly be interesting especially to investigate the relation between the pitch in natural speech and in these elaborately developed half-songs.

A peculiarly bewitching charm though primitive lies in the East Greenland mother's lullaby tones (no. 12), which she hums the while she rocks her child to sleep. She bears the child in the skin-cowl sewn on to the back of her coat, between the shoulders, and as she sways her body from one side to the other she croons a simple song of two notes, one very long and one short which is higher — the most primitive song in the world, which may have remained unchanged from the earliest childhood of humanity. Generation after generation has been introduced with these tones, which have formed themselves in the soul of the Eskimo woman out of the loneliness and wild monotony of the desert land.

Whether the melodies have remained unchanged on being handed down from generation to generation, we can at present only hazard a guess. So far as I am aware, no examples are as yet known of one and the same melody occurring among two Eskimo tribes, who live further away from one another than in two neighbouring fjords, as for example Umanaqfjord and Diskobugt in N. W. Greenland, Sermilik and Ammassalik in East Greenland. A few songs, the text of which is known over the whole of Greenland (see further part III), have presumably, however, had melodies which were known over wider areas.[1] But this is not certain. On the other hand, it

[1] In my earlier collection of melodies from West Greenland ("Eskimo Music from North Greenland") and the texts ("Old-fashioned Songs", both in *Meddelelser om Grønland* XXXI, 1904) several examples of texts are cited, which are sung as variations at different places of the west coast, thus No. 1 from Umanaqfjord (70° 40′ N. L.) (l. c. 289) corresponding to a variant No. 105 from Aulätsiwikfjord (68° 13′ N. L.) south of Egedesminde (l. c. 312), with melody to the first-named (l. c. 375); No. 2 from Umanaq corresponding to No. 101 from Rodebay in Disko-

appears from the present collection, that even within such a restricted region as the Amassalik-Sermilik district the same melody (corresponding to the same text) varies usually with the different informants. The following list shows the melodies which correspond to the same texts in my collection but have been given me by different informants. On comparing them we must take into consideration the difference between the phonograph records and records from direct dictation.

Nos. 3, 4 and 5 | 2 and 30 | 6 and 7 | 9, 10 and 11 | 15 and 23 | 19, 20 and 21 | 32 and 33 | 36, 37, 38 and 39 | 57 and 60 82 and 102 | 86 and 87 .

These melodies are undoubtedly to be regarded as variants, which have been handed down differently in the different families. For the rest, it is possible that more than one melody has been composed for the same text, at least in the case of the drum-songs, but this question has not yet been investigated. In the case of the juridical drum-songs some of them are mentioned with the name of the composer (the poet and the composer may be considered to be the same person), and they are as a rule only one, two or three generations old; others are connected with an other-

Fig. 10. *Tupaaja*, young wife of Perqitaq (separated).

bugt, with melody to the first-named (l. c. 375); No. 4 (l. c. 291) from Umanaq corresponding to a variant from Diskobugt, with melody both from Umanaqfjord (l. c. 375—376) and from Jakobshavn in Diskobugt (l. c. 386); No. 8 (l. c. 293) from Umanaq corresponding to a variant from Diskobugt; No. 104 (l. c. 312) from Umanaq corresponding to a variant from Smith Sound (in A. L. Kroeber's collection of animal-tales of the Eskimo); lastly, No. 102 (l. c. 386) is a West Greenland lullaby, which I heard sung alike at Illorsuit in Umanaqfjord and at Niaqornarsuk in Aulätsiwikfjord.

wise unknown name, which may have come from a still older period Usually the composer of the song is unknown.

It seems to me that we must conclude, that the relatively high development which music, dance and poetry have reached among this isolated tribe of men, must be ascribed to the growth of many hundreds of years. The culture of the Ammassalik Eskimo bears the stamp of a local, special development, in their songs, their ornamentation and their ethnography. Favourable natural conditions seem to have rendered this high degree of development possible, just as the natural exclusion from the surrounding world in these fjords, between the inland ice and the polar ice-current, has conditioned the originality of their mode of development. Although this development has been in constant progress at this place, it has preserved its Eskimo character pure and unmixed.

The grouping of the melodies is primarily determined by the contents of the text, since indeed the form of the composition is originally dependent on what it is intended for. The groups are the same as those which have been used in the subdivision of the Ammassalik poetry (only the incantations or magic spells are not included here, because they are exclusively recitative). Within each group Hjalmar Thuren has arranged the melodies according to purely musical considerations.

In the phonograms 70 and 72 I have endeavoured to introduce the singing of a chorus. Chorus singing is common both in the house and in the open. In No. 50 it can be heard that the song is accompanied by beats of the drum.

The groups are as follows: 1) recitative songs of epic-lyric nature, and children's songs. These are recitative poems with musical accent fixed by tradition, even partially sung with a fully developed melody, sung especially by women and children; — 2) magic spells; 3) religious songs and angakoq songs; — 4) theatrical songs or songs of amusement, sung with dance and drum, α) in disguise by men only, β) without disguise chiefly by women: — 5) juridical drum-songs, with dance and drum; — 6) kayak songs (to pass the time in rowing) and hunting songs; — 7) songs occurring in old tales. **Supplement:** songs and dances from West Greenland.

At the end of the following part, which contains the Eskimo text and also the English translation, will be found a list of the corresponding melodies and texts.

Phon. means phonogram; the transcription of the tunes from the phonograph has been carried out by Hj. Thuren.

DD means direct dictation; the melodies recorded in this manner occur in my handwritten material from Greenland.

Names of the singers (1905)

with numbers referring to the melodies communicated by them.

East Greenland.

Ajukutooq, man about 55 years. Phon. 49, 55, 56, 57, 58. DD 41, 42, 49, 59, 60, 61, 62, 63, 64, 65, 66.
Aawkwaaq, wife of Akernilik, about 45 years. Phon. 69.
Akernilik, man about 65 years. Phon. 18, 79. DD 104, 105.
Aleqaajik (baptized Katrine), woman about 55 years. Phon. 70, 73.
Aantereese (Andréas) see Mitsuarniaŋŋa.
Aŋittäŋŋe Koortse, man about 30 years. Phon. 119, 120, 122. DD 39, 123.
Attiartertoq, man about 50 years. Phon. 124, 125, 126. DD 106, 108, 127.
Iisaar (Isak), boy about 5 years. Phon. 39.
Ittimaŋeejuk, wife of Nappartuko, about 33 years. DD 23, 24, 25.
Qileewtin Taqiwar, daughter of Nappartuko, about 14 years. Phon. 3, 20. DD 26, 27, 28, 33.
Qiwiŋaɹaaq, woman about 50 years. Phon. 4, 7, 8, 13, 15, 21, 67, 83, 88.
Kammilarter Nappa, wife of Aŋerqwaain, about 35 years. DD 29, 30, 38, 40, 115.
Katrine (Catherine) see Aleqaajik.
Kättuaraee, man about 25 years. Phon. 86.
Keersaqaq, man about 45 years. Phon. 68, 71, 128.
Kittaararter, man about 48 years. DD 103, 110, 111, 112, 114.
Kooitse, man about 28 years. Phon. 78, 84. DD 91, 93, 94, 95, 96, 97, 98, 99, 100, 101.
Kunnaŋ (Kunnak), man about 60 years. Phon. 50, 51, 53, 54.
Mitsuarniaŋŋa Kaŋaarqaŋŋitteq (baptized Aantereese), man about 45 years. Phon. 129. DD 43, 44, 45, 46, 47, 48.
Natarwqweelar, man about 35 years. Phon. 80.
Nujappik's daughter about 10 years. Phon. 17.
Peetaannaait, man about 20 years. Phon. 72.
Sariättak (baptized Sara), mother of Iisaar, about 40 years. Phon 87.
Sarqilaarter, woman about 50 years. Phon. 10, 11.
Täwttaqujuk Tamutaajin, woman about 55 years. DD 116, 117.
Teemiartissaq, woman about 50 years. Phon. 6, 9, 12, 14. DD 35, 75.
Tupaaja, woman about 25 years. DD 31, 32, 34, 36, 37.
Ukuttiaq, man about 55 years. Phon. 74, 82, 85. DD 102, 118.

West Greenland.

Judithe Barcellaisen, old woman, Egedesminde. Phon. 130, 131, 132.
Keetsiuk's housemate, old woman, Arqittoq, Aulätsiwik Fjord (1901). DD 133.
Tobias Wille, middle-aged man, Niaqornarssuk, Aulätsiwik Fjord (1901). DD 134—135.

Musical signs.

Before each of the melodies investigated tonometrically is noted the scale used in the melody. The tonus currens is indicated by 𝅝, the second most important tone by 𝅗𝅥; 𝅘𝅥 indicates that the tone so marked is of less importance than 𝅝 or 𝅗𝅥, whilst secondary tones which are of but very little melodic importance are noted by 𝅘𝅥𝅯. A secondary tone(𝅘𝅥𝅯), which only occurs in connection with another of the tones of the scale, is tied to this by a stroke. 𝄐 indicates that a tone is the last tone of the melody.

Under the scale is indicated its intervals calculated in cents (see above p. 17). Above each of the tones is noted how many hundredths of a half-tone have to be added to the tone mentioned to show the intervals of the melody calculated from the tonus currens.

Wherever metronomic data are indicated, the scale is everywhere given at the approximate tone-level. Where the metronomic data are not given, the absolute tone-level could not be determined. Sometimes a presumed speed is indicated; in such cases the metronomic data are shown in square brackets. In the case of the melodies recorded by W. Thalbitzer it is expressly noted when the melody has been transposed.

The melodies themselves — for the sake of ready comparison — have often been transposed so as to avoid as far as possible the use of the preliminary signs ♯ and ♭. On the other hand, the + and ÷ of the scales will be found everywhere in the reproduction of the melody.

Further, in addition to the ordinary musical signs, the following are used in the melodies: [1]

A, **B**, **C**, **D** etc. indicate the various musical periods. Variations are noted by $\mathbf{A}^1$, $\mathbf{A}^2$, $\mathbf{A}^3$ etc., $\mathbf{B}^1$, $\mathbf{B}^2$, $\mathbf{B}^3$ etc., thus $\mathbf{A}^1$ and $\mathbf{B}^1$ denote the first occurrence of the variations.

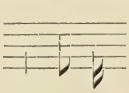
$\gtrless$ strongly accentuated.

$>$ moderately accentuated.

$(>)$ slightly accentuated.

$< >$ indicates that the accent only falls after the commencement of the tone.

÷ and + above a note indicate, that the tone actually sung lay between that given and the half-tone below or above.

 indicate the approximate level and rhythmic value of the half-tones.

[1] For the most part the signs used are those proposed by O. Abraham and E. M. v. Hornbostel in "*Sammelbände der internationalen Musikgesellschaft*" XI, 1.

legato.

tied notes; glissando, where the height of the tones is different.

prolongation of a single tone.

slight prolongation of a single note.

ritenuto.

abbreviation of a single note.

slight abbreviation of a single note.

piu presto.

indicates that the tones cannot be definitely determined.

Melodies from East Greenland

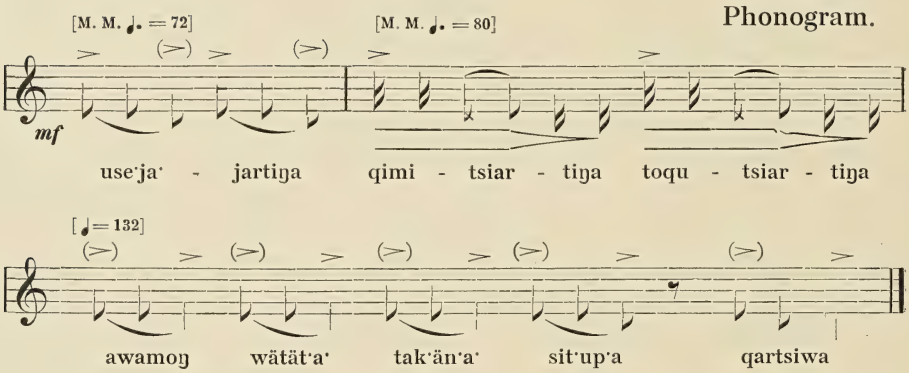
(Ammassalik).

Nos. 1—40. Recitative songs of epic-lyric nature.

Children's songs.

1.

Phonogram.



2.

Phon.

3.

Phon.

4.

(Variant of no. 3)

Phon.

Allegretto
eqe·lūtsara akit·arpo·r ^{i}twa·je·k tua·je·k am·am·a· kapisaq
uk·esis·a anersaliŋ - uartiwar qajuartiwar imuma·ja· aja· ja· etc.

5.

Phon.

ad 7. The melody is sung ten times, each time with a succeeding recitative (without melody) in which the rhythmic form (metre) is strictly maintained, although the text varies each time.

10.

(Variant of no. 9)

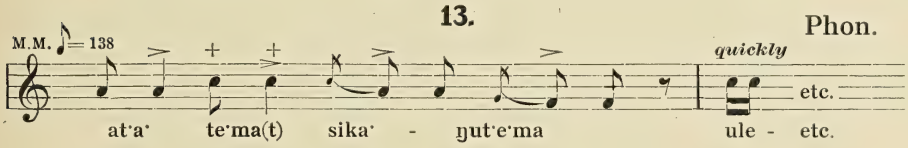
Phon.

11.

(Variant of no. 9)

12.

13.



14.

15. Phon.

Scale: 0 ÷0,13 — 187

recitative on C

a - s'ä-twa'waŋiwar kiŋ'it'a'-waŋ'i - war etc.

16. Phon.

[M. M. ♩ = 138]

mf qupalu - arta'je - ja' - ja igertsio - kaje' - ja'ja ila'-

- tsa-ja'ja pa'ta'ja'ia se'ta'ja'ja qim'ime'je e'ɻaje' jɛ' jɛ' ɻɛ - je'

f

17. ***Moderato*** Phon.

Scale: ÷0,46 ÷0,34 0 ÷0,41 — 312 234 159

A¹ (kiata') nulia-ö'-ko kiata' nulia-ö'k'

A² so'rto mat'aɔ't so'rto mat'aɔ' A³ at'aner - tua nuliar - ö'ko

at'anertua nuliar - ö'k A²A³A⁴ qiternaŋo'aka - je'ka

martiŋua - ka-e'ka qiternaŋuakaje'ka martiŋuakae'k

18. ***Moderato*** Phon.

Scale: ÷0,33 ÷0,23 — 167 310

A *mf* qupaluarta'je ja' - ja'

A B *f* *ff*

kut'uka - 'je' ja' ja' qim'ime'a a - ja jaa-ai ja ja' hai je'

19.

Phon.

20.

(Variant of no. 19)

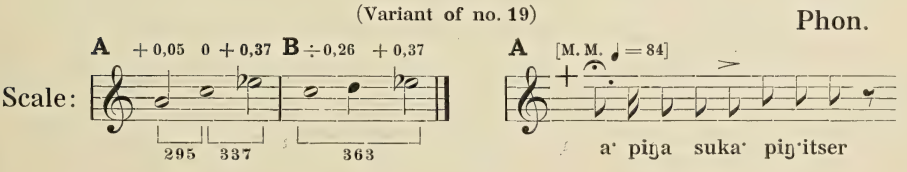
Phon.

Scale:
+0,27 +0,18 0
491 182
[M. M. ♩ = 96]
mf — ila· qal-i-wa·ŋ - ila·
ajawa qatara - ni - a ut·eqiät·ak pit·eqiät·ak ut·a·niäŋ·ïwa
quät - ia niäŋ - ïwa ajȧŋ·iwa qe·ȧŋ·iwa a·pa - lut·uwa

21.

(Variant of no. 19)

Phon.



am - i - ä - ta·ŋ - i - la· qumiät·a·ŋila· a - na· - na·ŋila·
arqili - wa·ŋila· ajara qalera - nia
B
ut·e - rï - ä - qüät - tar pit·erïäqü-ät·ar ut·a - rï - åŋ·iwar
qüät·i-ani-aŋ·iwar ajåŋ·iwar qiåŋ·iwar ap·alukutjoŋ·uar

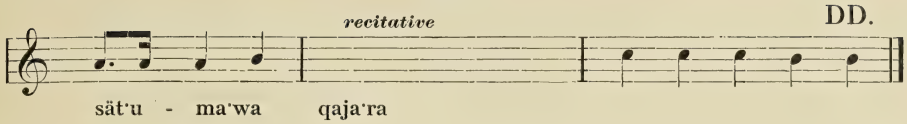
22. Phon.

Scale: A B etc. ÷0,33 +0,18 0 +0,38 +0,38 — A² etc. ÷0,10 +0,18 0 +0,71 +0,74

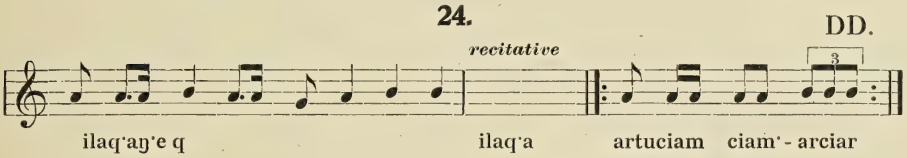
251 82 438 200 228 82 471 203

[M. M. ♩ = 84] (A) B
mf
mana· ea· ja· — je· a·tsät·utät· - e·wa a·— aį
C A¹
aʳ n·ame so·rtut·umɛ·aje· a· sätusa tap·o·a mana·į
A² A³ A⁴
aja· ɛ· - ɾɛ· - aį jɛ· a· — ajaį ɛ·-ja· mana aja
(C)
B²
a - ja· - aje ilaŋ it·e ut-tuput·e ja· - aį ittiŋe· so·rto

23. DD.

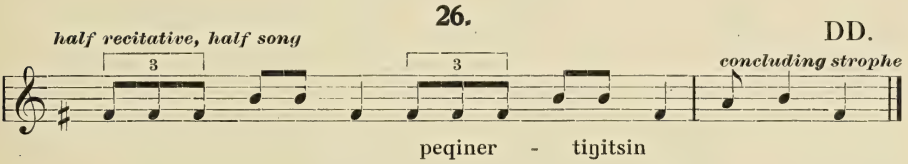


24. DD.

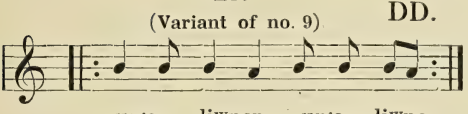


25. DD.

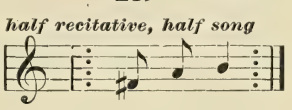
26. DD.



27. (Variant of no. 9) DD.

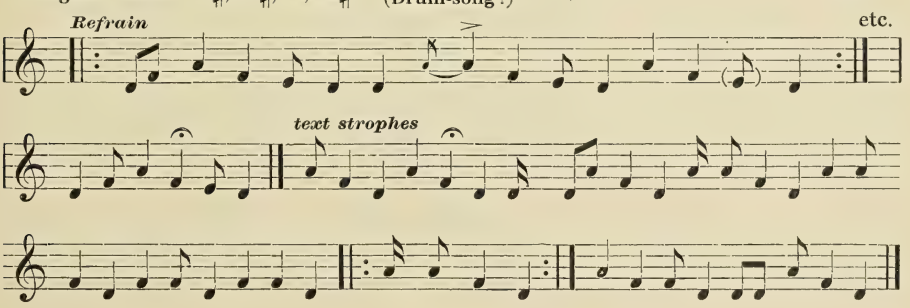


28. DD.



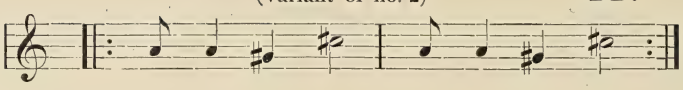
29. DD.

Original scale: F♯, G♯, A, C♯. (Drum-song?)

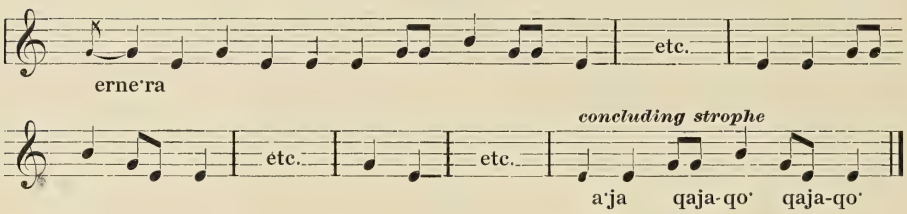


30.

(Variant of no. 2) DD.



31. DD.



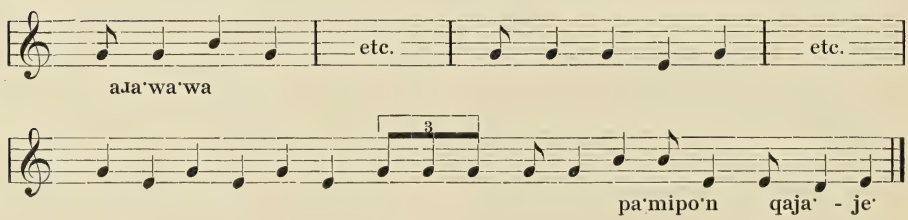
32. DD.

recitative

33.

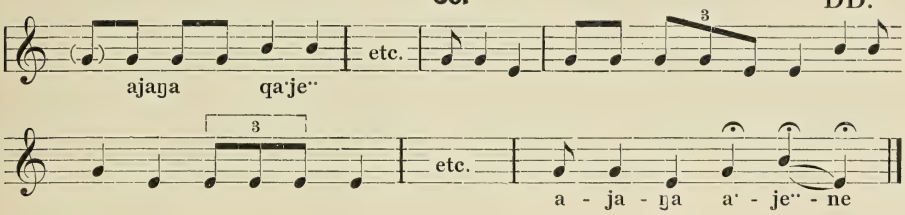
(Variant of no. 32) DD.

34. DD.



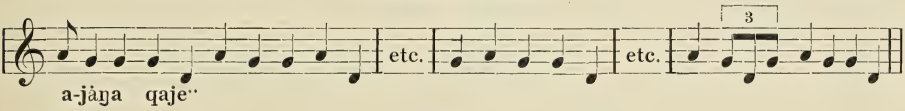
35. DD.

36. DD.



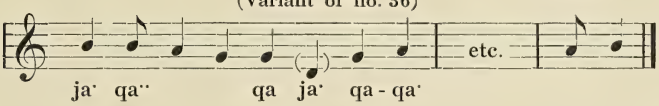
37.

(Variant of no. 36) DD.



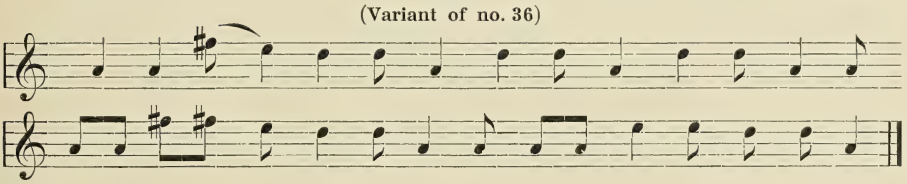
38.

(Variant of no. 36) DD.



39. DD.

(Variant of no. 36)

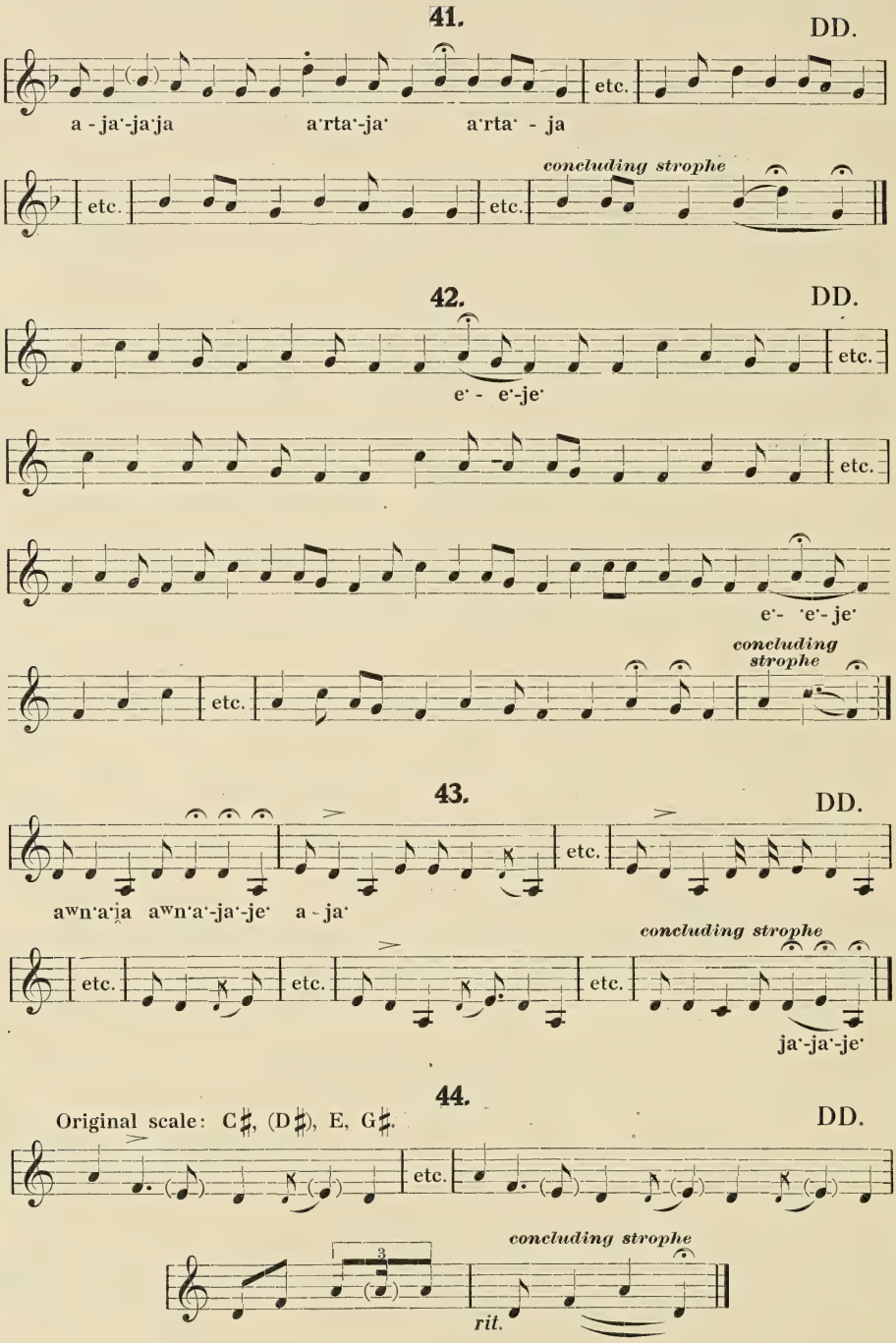


40.

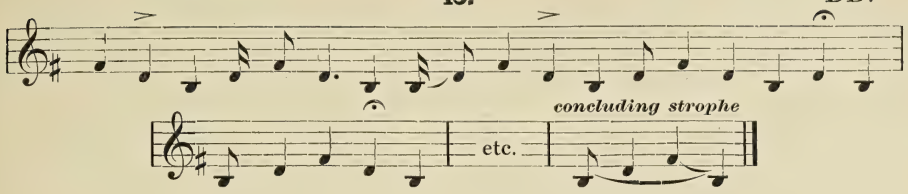
Original scale: F♯, G♯, A♯, B♯, ÷ C♯, D♯. DD.

Nos. 41—49.

Religious songs. Angakoq songs.

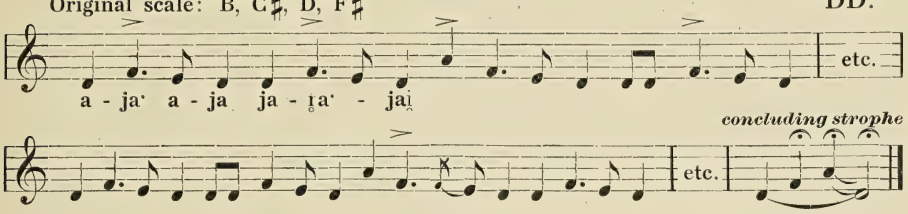


45. DD.

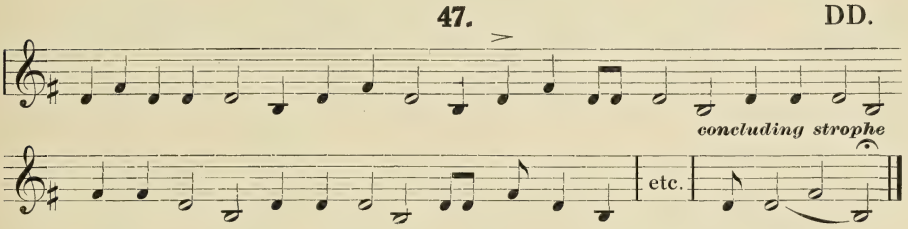


46. DD.

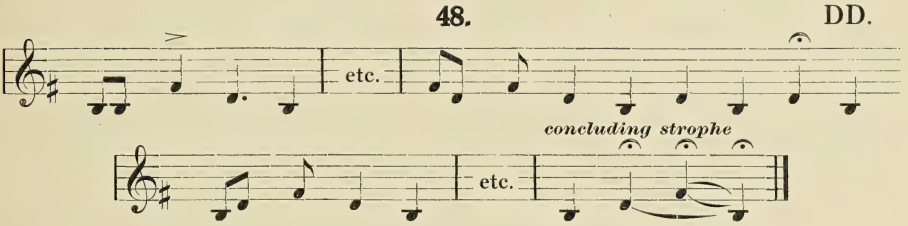
Original scale: B, C♯, D, F♯



47. DD.



48. DD.

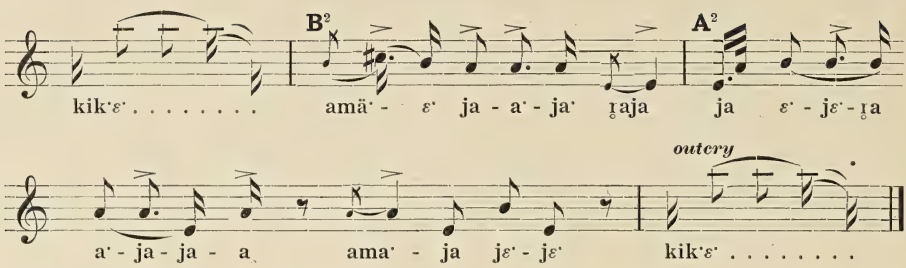


Nos. 49—66.

Theatrical drum-songs (in disguise).

49. Phon.

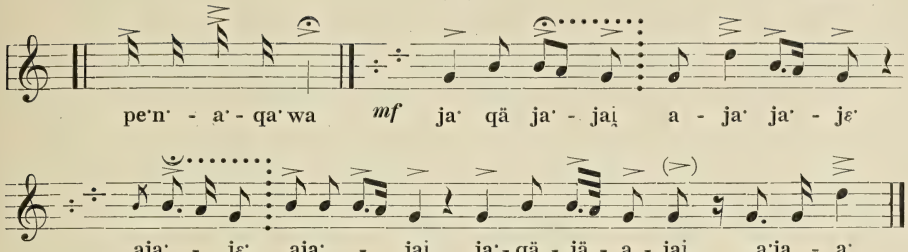
Scale:


B²
A²
kik·ɛ· . . . . . amä· - ɛ· ja - a· - ja· ɻaja ja ɛ· - jɛ· - ɻa
outery
a· - ja - ja - a ama· - ja jɛ· - jɛ· kik·ɛ· . . . . . .

50. Phon.

M. M. ♩ = 104
mf
drum:
etc.
ä· ja· ja· - je·a quja·na pe·n - erseqit uä·a pin-er-seq-i-le
ila·mior seqi - lio·r ja· - ja· - ja qånɔ - a· - ɔ· - je qåʷna·-a
a·ja - ɔ· - ja· - je· ja· qawnwa·ja·ɔ· ja· - jaį a· - ja· - je
♩ = 120
ja· - ɔ· - ja· - jaɔ· ja· - ja - je je· - we - teɔ· ta· - ne·r
(barking like a dog)
qu - la· - ja pe· - ne·r - se - qi ua·ɔ· pinerseqi (wäwäwäw)
qånɔ· - a - e qånɔ· - aį aja·ja· - ja
concluding strophe
barking
qanɔ· - ja· - a· - ja·- ja ɔ· - ɔ· - je

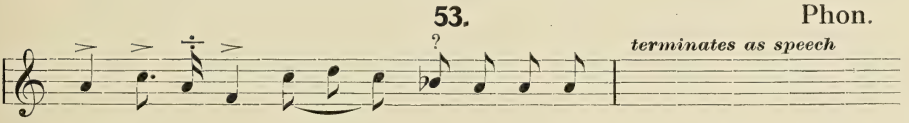
51. Phon.



52. Phon.

Scale:
÷ 0,45 0 ÷ 0,45 ÷ 0,15
545 155 230
M. M. ♩= 88
A¹
mf
jä - äjä· ä - je - ɾä - jä·je·
B¹
A²
ä e· - je ä ä· - je ä - ɾä· - je· jä ä - jä
B²
concluding strophe
ä· - je - ɾä jä· - je· ä· - e· je - ä· je ä· e· je·

53. Phon.

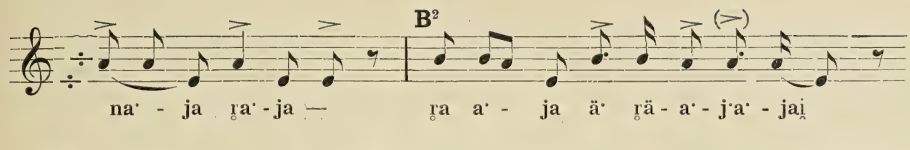


54. Phon.

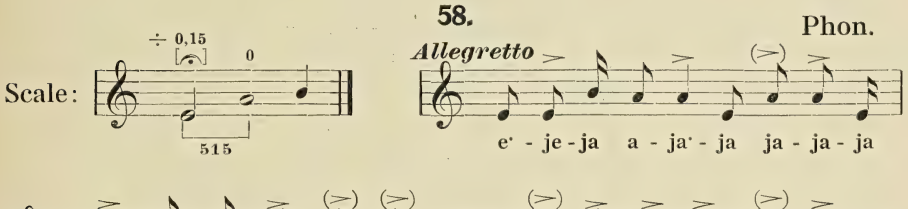
55.
Phon.
Scale:
÷ 0,15
515
Allegretto A¹ (>)
mf a·-ka·-tegi a·ka·-tegi
B¹ (>)
a·ka·tegi a·ka·t
C¹
uwaŋa aka· ta· jɛ·
recitative A²
a·ka·-tegi
B²
concluding strophe
a·ka·-tegi a·ka·-tegi a·ka·t uwaŋa aka·-ta· jɛ·

M. M. ♪ = 132
56.
Phon.
A¹
ŗä-ä-ja a·-ja· ja·-jɛ ä·-ja a·-ŗä-a· ja· ja· ja·
B
speech accell.
A²
ŗäa· ja ä· jä· ä·-ja·-ja ŗä-ä·-ja a-
concluding strophe
ja· ŗa-ja-ja jä-ä· ja· ŗä-a·-ja· ja-aį hä·-ja jä·-ä·

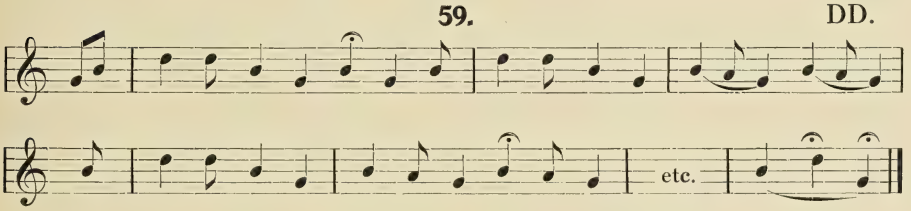
57.
Phon.
Scale:
÷ 0,65
0 ÷ 0,35
565 165
M. M. ♪ = 152 [A¹]
ŗä-ä·-ja a-j·a·-ja ä-ŗä·-jaį
B¹
ŗä-a·-ja ä·-ŗä a·-ja·-jaį
C¹
ä·-ja ä-jä-jaį
D¹
ä· ja·-ja a-ä· tiwa·-je·-jo-
A²
ta·-wa ä qila·-nor



58. Phon.

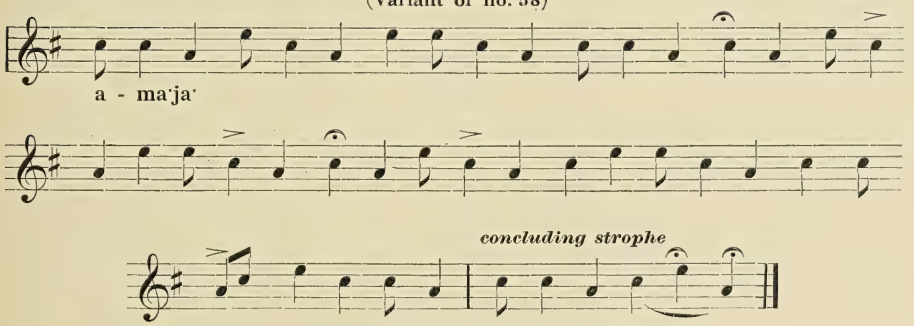


59. DD.



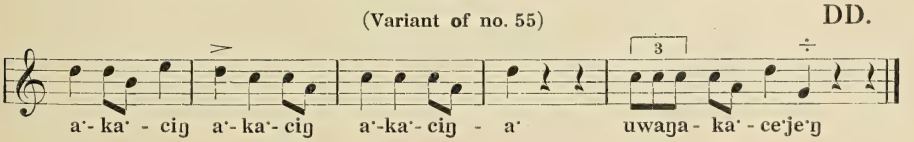
60. DD.

(Variant of no. 58)

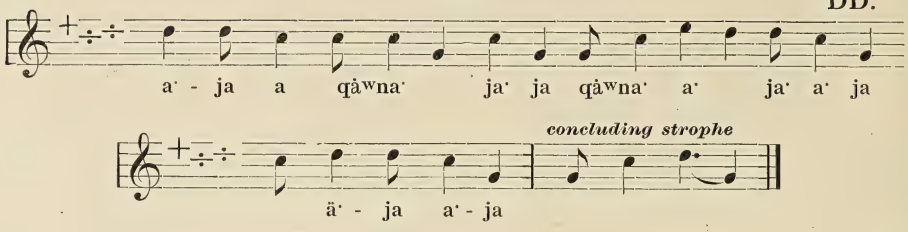


61. DD.

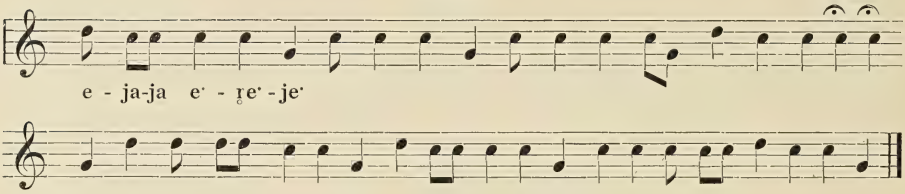
(Variant of no. 55)



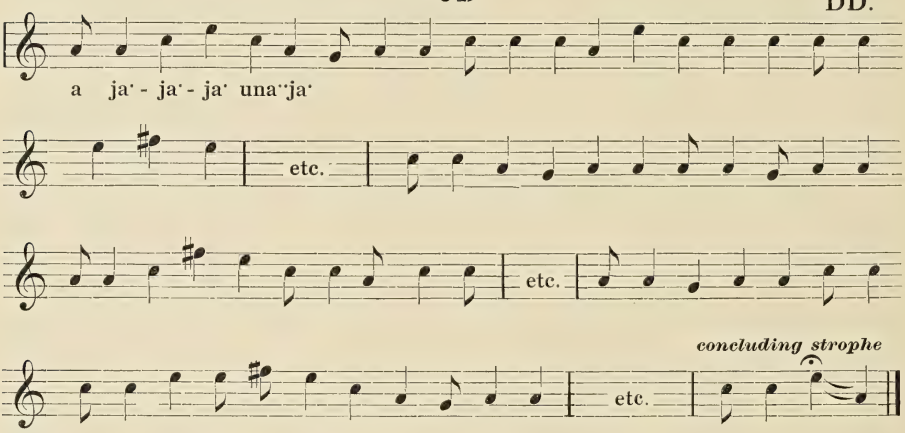
62. DD.



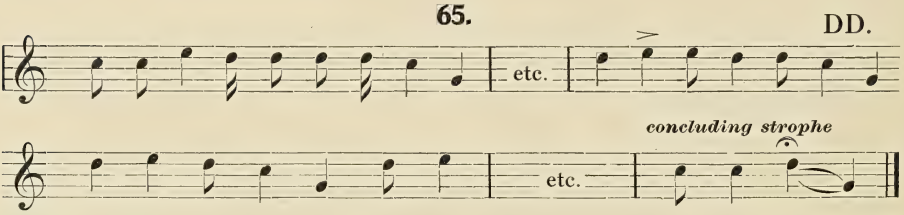
63. DD.



64. DD.



65. DD.



66. DD.

Nos. 67—75.

Drum-songs of amusement (without disguise).

67.

68.

C
outcry (4 times)
f
ja - aja· ja - je· aje ja·ja qi - ti - sa·
D
A¹
äja· - ja ä· - ŗäjɔi̯ aʷna· ja - ajä ja - aja· ja - je·
B²
A²
outcry repeated thrice
f
a - jä· ja - ja· ja - ja· ja - ä· - ŗäjɔi̯ aʷna· ja-ajä· ja - aja qi-ti-sa·
B³
E
a - jä· ja - aja· ja - ja· ja· - ŗajɔi̯ aʷna· ja - aja· ja-ja·-je - je·
B⁴
outcry repeated thrice
f
a - jɔ· ja - aja· ja - ja· ja· - ɔ· - je· qi - ti - sa·

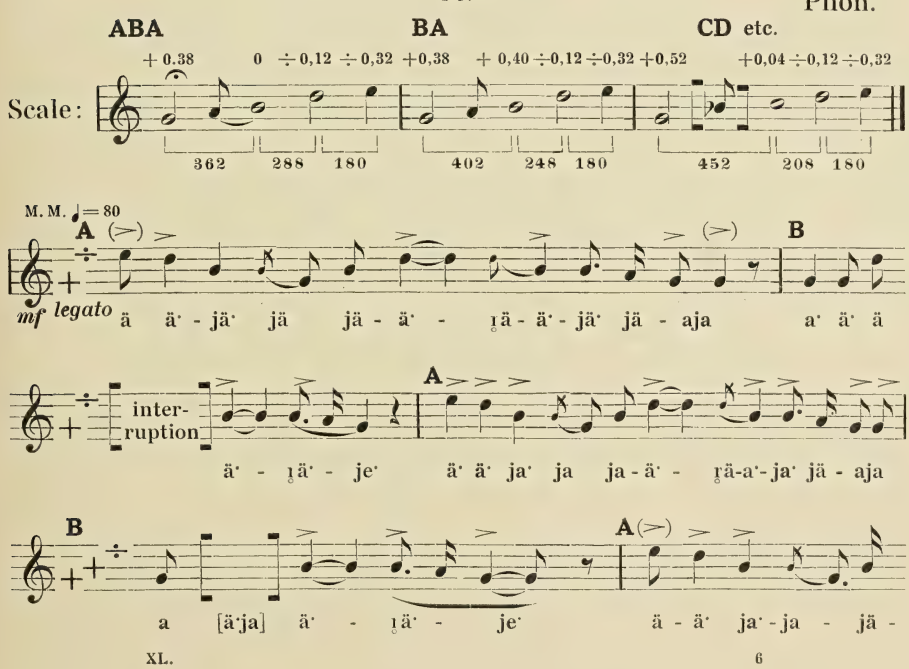
69.

Phon.
A¹ etc.
A³ etc.
Scale:
0 0 ÷0,08 + 0,41 + 0,55 + 0,31
500 192 514 176
A¹ M. M. ♪ = 92
mf
very legato
a - je ja· - je - ä·
recitative
accell.
B
a tempo
qaʷgʷua·-ja-ä· qaŋ·ua ka·pmaske eq eq eq aja· - je a· ŗa-jai̯
A²
recitative repeated thrice
accell.
jä· - ja· - je - ä· qaŋua· - ja - ä· qaŋua· ka·pmaske eq eq

B
A²
a tempo
ä·-ɾa·-je a·-ɾa·-jaɻ jä-ja· - ɻ - ä· kamua·-ja-ä· kaŋua
recitative
repeated thrice
B
A³
ka·pmaske eq eq jä-ja·- je ja·-ɾajaɻ jä -ja·-ja - ä·
recitative
repeated thrice
C
qaŋ·ua· - ja-ä· kam·ua· - ja· - je· ja·-ja· eja ka·pmaske
B
A³
eq eq ja-ja· - je ja· - ɾa-jaɻ jä -ja·- je - ä· qaʷŋ·ua·-ja-ä· kam·ua·-
C
recitative
B A³ C recitative
ja· - je ja - ja· e - ja

70.

Phon.

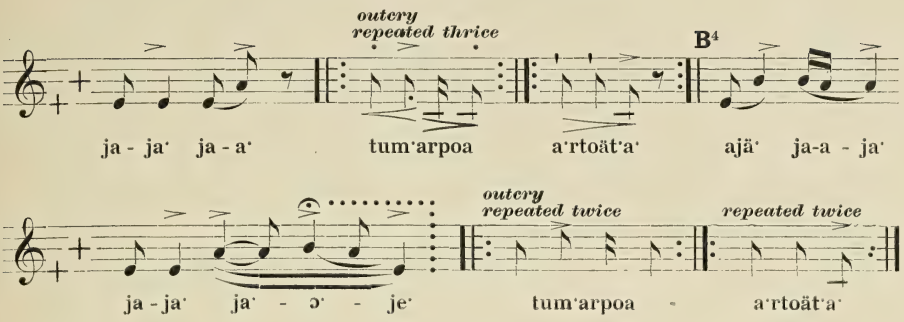

ABA
BA
CD etc.
+ 0,38 0 ÷ 0,12 ÷ 0,32 +0,38 + 0,40 ÷ 0,12 ÷ 0,32 +0,52 +0,04 ÷ 0,12 ÷ 0,32
Scale:
362 288 180 402 248 180 452 208 180
M. M. ♩ = 80
A
B
mf legato ä ä· - jä· jä jä - ä· - ɻä - ä· - jä· jä - aja a· ä· ä
A
inter-
ruption
ä· - ɻä· - je· ä· ä· ja· ja ja - ä· - ɾä-a·- ja· jä - aja
B
A
a [ä·ja] ä· - ɻä· - je· ä - ä· ja· - ja - jä -

C
ä· - ɻä - a· ja· jä - a - ja
ä - ä·- jä· - jä· jä - a·- ja ä· -
D
ɻä· - je·
ä· - ja· ja - ä· jä· - ɻä a· ja· ja a - ja
C
a· ä· - jä· - jä· jä - a· - a ä· - ɻä· - je·
D
a· - a a - ja· ja - ä· jä· ɻä - a - ja ja - a - ja
C D C D C D concluding strophe
a· jä· jä· jä a· - a a· - ɻä·-e e·

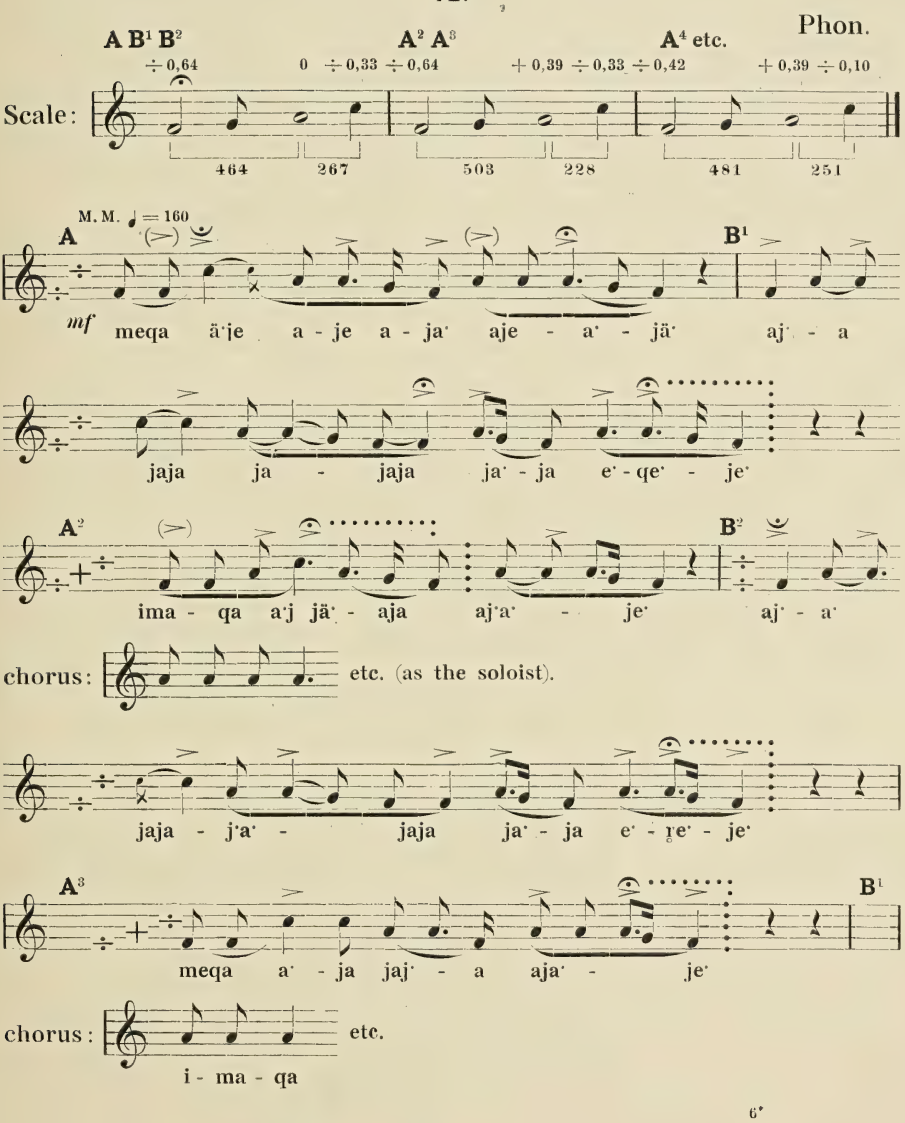
71.

Phon.

Scale:
+0,42 0 +0,32
458 232
M. M. ♩. = 54
A
mf
19
awna· ja - aje· ja - aja· ja - je·
B¹
outcry
repeated thrice
(1 time)
a - jɔ· ja-a - ja· ja - ja ja - a· tum·arpoa tum·arpo·
repeated thrice
B²
a·rtwoät·a a - jā ja-a - ja· ja - ja· ja - ä· - ɻä - jɔi
A
B³
awna· ja-a - jä· ja-a - ja· ja - je· a - jä· ja-a - ja·


outery
repeated thrice
B4
ja - ja· ja - a· tum·arpoa a·rtoät·a· ajä· ja-a - ja·
outery
repeated twice
repeated twice
ja - ja· ja· - ɔ· - je· tum·arpoa - a·rtoät·a·

72.


Phon.
A B1 B2
A2 A3
A4 etc.
÷ 0,64
0 ÷ 0,33 ÷ 0,64
+ 0,39 ÷ 0,33 ÷ 0,42
+ 0,39 ÷ 0,10
Scale:
464 267 503 228 481 251
M. M. ♩ = 160
A
B1
mf meqa ä·je a - je a - ja· aje - a· - jä· aj· - a
jaja ja - jaja ja· - ja e· - qe· - je·
A2
B2
ima - qa a·j jä· - aja aj·a· - je· aj· - a·
chorus: etc. (as the soloist).
jaja - j·a· - jaja ja· - ja e· - e· - je·
A3
B1
meqa a· - ja jaj· - a aja· - je·
chorus: etc.
i - ma - qa

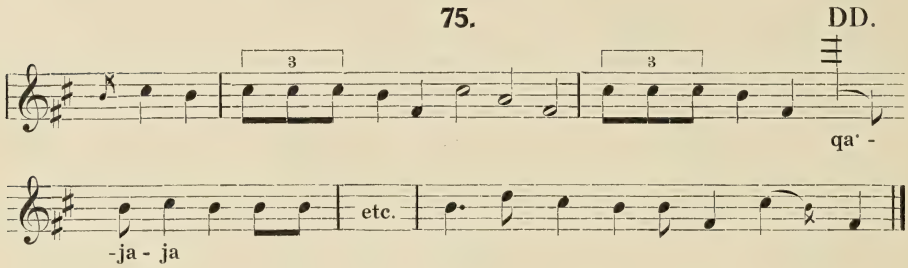
A⁴
ɔ· - jɔ· j'a - ja ja· - je·
chorus:
etc.
meqa -
B⁸
ja - ja-ja ɔ· ja· - ja-ja ja· - ja e· - qe· - je·
chorus:
etc.
a - ja
A⁵
ima - qa ɔ· ja· - ja ja· - je·
B⁴
ɔ - ja· - ja ɔ·-
chorus:
etc.
exclamation
ja· - jaja ja
ox·oa
ox·oa
ox·oa
chorus:
ja ja· - e· - re· - je·
B¹ A⁶ B⁵
exclamation
ox·oa
ja ejajai ɔ· - ja ja
concluding strophe
exclamation
ja· - ja ha· ɔ· je·
ox·oa

73.

A¹B
A² etc.
Phon.
Scale:
÷0,14 0 ÷0,24 ÷0,55 +0,64 +0,44 +0,15 +0,54
514 176 169 480 175 239
M. M. ♩ = 92 A¹
rubato qawnä· ja· qawŋuä· ja· qawnä· ja· ja· -
ä qawna·ja·-jaį qawna·į-e ä· qawŋuaį - e - ä· qawna·į - je ä
B
outcry 5 times
repeated twice
A²
ka·twarpa·s hah·a· qan·ä· ä ä· qawŋua·-je ä·
qawna·ja je·- a - ä· qana·-ja·-jaį qana·į e ä· qawŋuä· ja·
B²
outcry
repeated thrice
4 times
qawna-ä· ja· - ja ä· qawna-aį ka·tuarpa·se hah·a·h
A³
qawn - a·į e ä· qawŋua·je ä· qawna·ja· - ja· ä· qawnwa·

74.

Scale:
÷0,50 0 ÷0,36
350 364
M. M. ♪ = 132
A
B¹
Phon.
ja a· a - ja ha ja· ja a - ja a - ja
C
D
ha· ja ja a - ja jaj a - ja hai a - ja· a - hajja ja a·



Nos. 76—118.

Juridical drum-songs.

76.
Phon.
M. M. ♪ = 112
Scale:
+ 0,19
+ 0,48
281
448
A¹
f
una·ja ä· jä a· aja· ä - a· - aį
B
C¹
una - ja ä· - jaį tsaįtipa - siäna - nun a· - nä na·-aį
B
D
una· ja ä - jaį umiät perqinä· nàn·i - ä· - le - a·- įe - qï - ä
C²
E
umiät pik·-i - le·wit·e a·r - qit·ï - ta·- je - qi - ä unä - jä· ja - a· - a

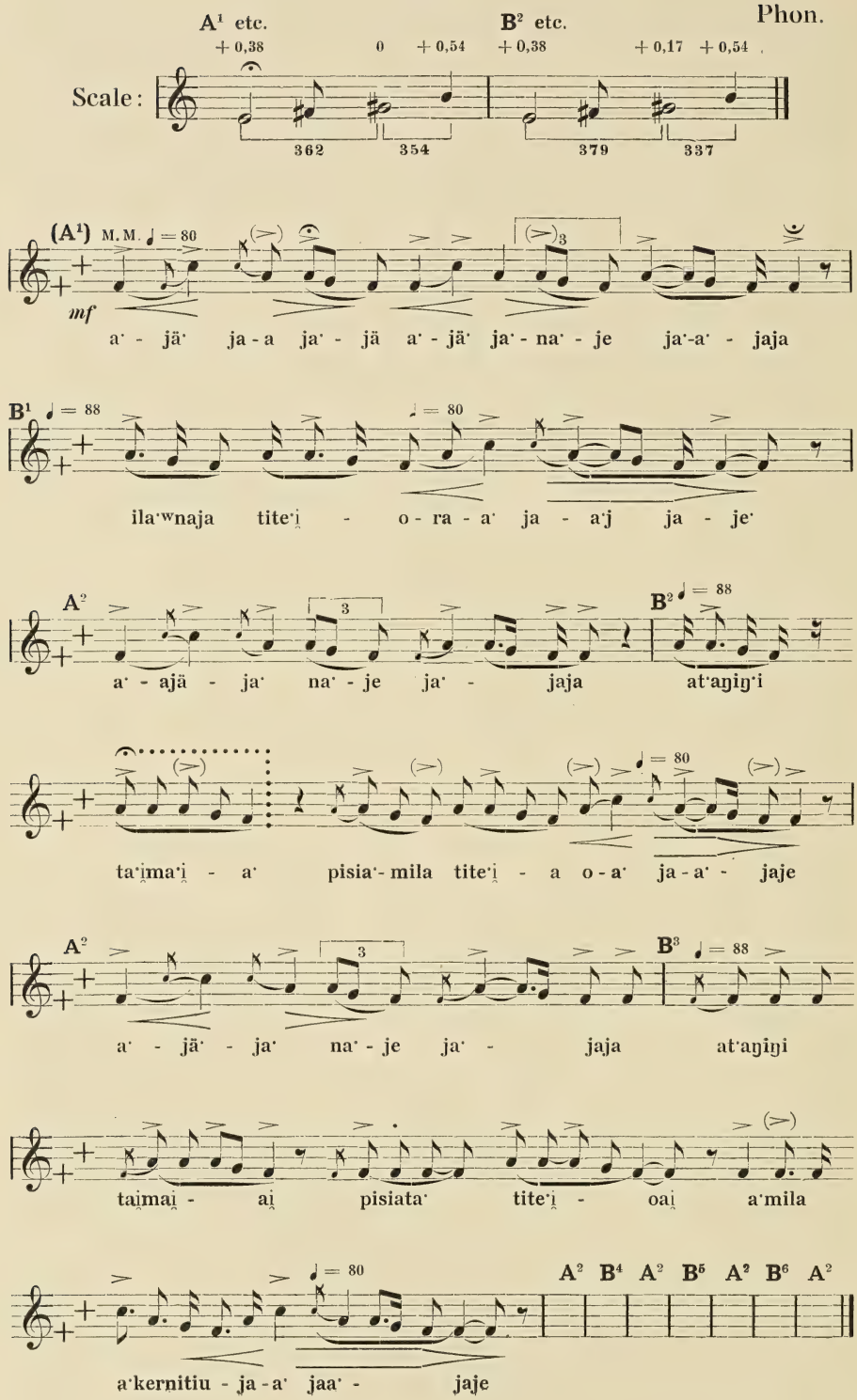
A²
F
B
C
D²
ŗa·ja·-je· una·ja ä· ja-a· a-ja-ä· jaj·a· - aį una·-ja
a·-ja-ŗä·-aį jä-a·-ja-ä·-jä-a·-aį una·-ja-ä·-jaį
qima·-je it·ït·-tɛ·-ma it·-ut·-a·-aį una·-ja-ä·-jaį niwa·-le a·je
qïa una·-un·a pik·ile·witä· qiti - ta·-je-qi

77.

Phon.

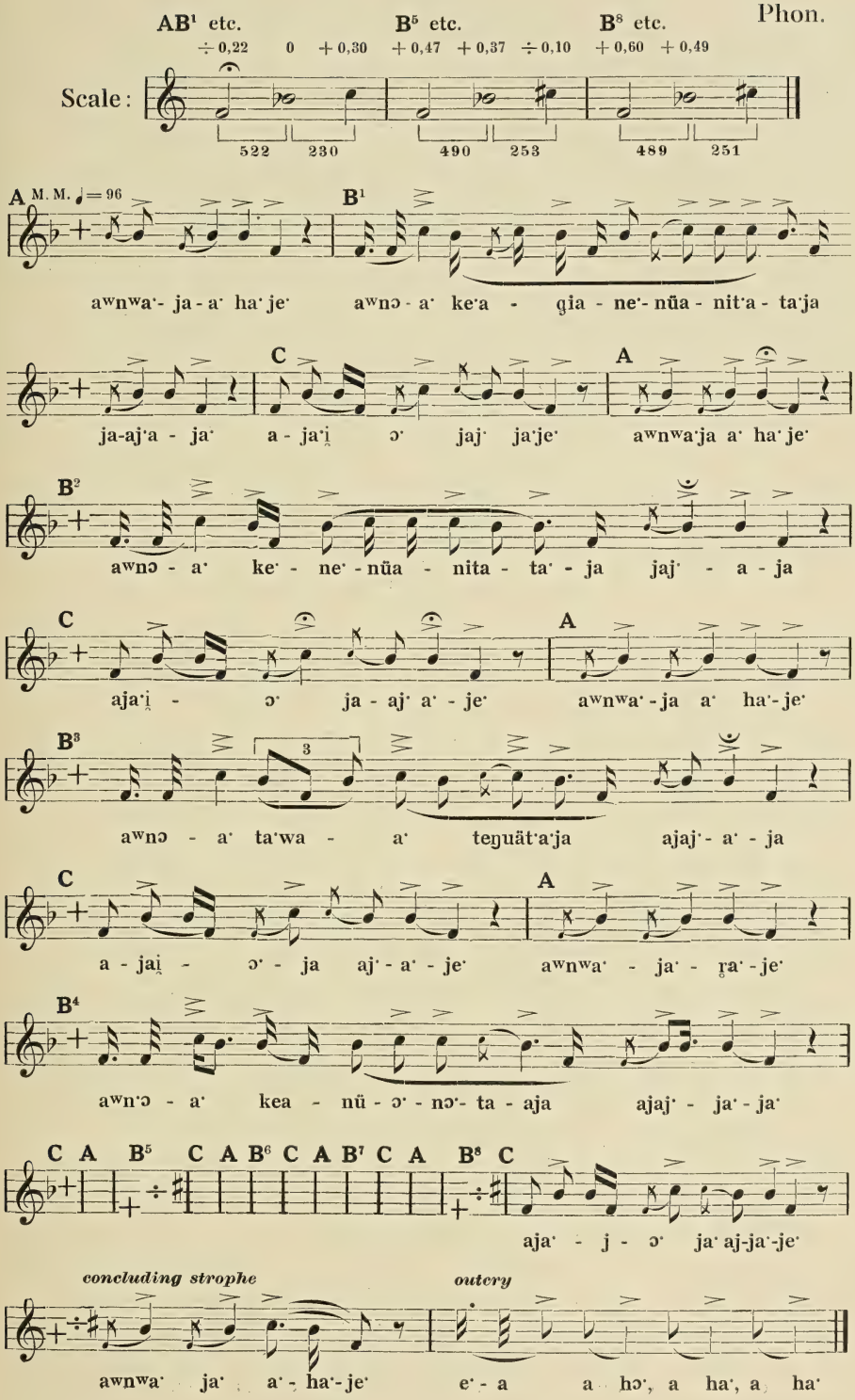
Scale:
[𝄐] ÷ 0,12 ÷ 0,08 ÷ 0,12 + 0,18
188 104 290 136
A¹ M. M. ♪ = 126
awa·-ä·-a qi-te·rpa-äŋ·iwa
B¹
A²
arqa-är tuarpa - a - ŗa - je· ta·-je·rter o - qa - ma(?)erter
Ca
tiwa-je·-ra - je· awa· - ja· ja·-ja· jä·-jaį
b
c
awa - ä a·-ja-a ja·-aį ajä - ja·aį jä-ä· - a jä·ŗä· jaaį
A³
accell.
a tempo
awa - ä· - a e·rqe - ä· qi-si - wete ŗä· - aį
A⁴
Ca—c
awa - ä· - a pi - lä - te·m-a ajärä - rä - a· - aje·

78.

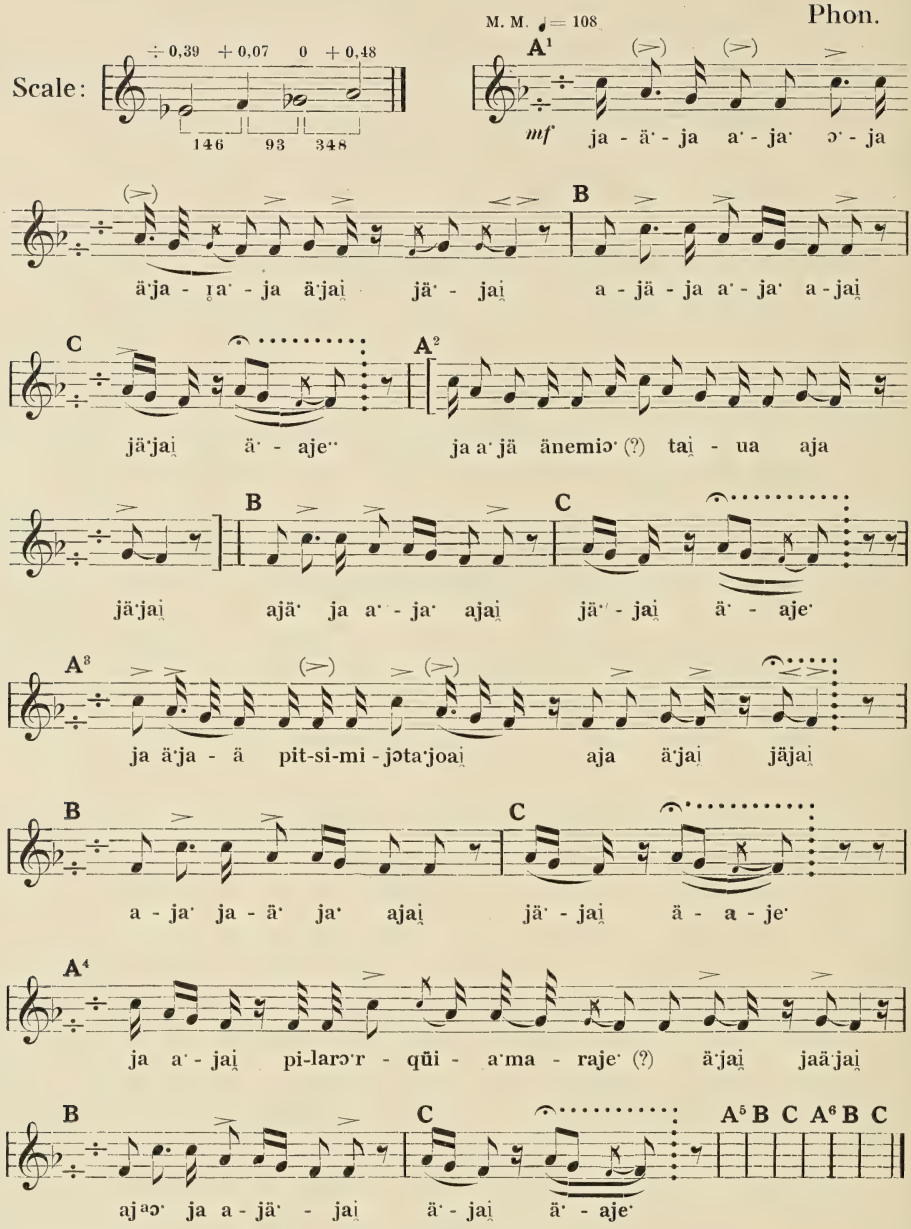

A¹ etc.
B² etc.
Phon.
+ 0,38
0
+ 0,54
+ 0,38
+ 0,17
+ 0,54
Scale:
362
354
379
337
(A¹) M.M. ♩ = 80
mf
a· - jä· ja - a ja· - jä a· - jä· ja· - na· - je ja·-a· - jaja
B¹ ♩ = 88
♩ = 80
ila·wnaja tite·i̯ - o - ra - a· ja - a·j ja - je·
A²
B² ♩ = 88
a· - ajä - ja· na· - je ja· - jaja at·aŋiŋ·i
ta·i̯ma·i̯ - a· pisia·- mila tite·i̯ - a o - a· ja - a· - jaje
A²
B³ ♩ = 88
a· - jä· - ja· na· - je ja· - jaja at·aŋiŋi
taimai̯ - ai̯ pisiata· tite·i̯ - oai̯ a·mila
♩ = 80
A² B⁴ A² B⁵ A² B⁶ A²
a·kernitiu - ja - a· jaa· - jaje

79.

Phon.

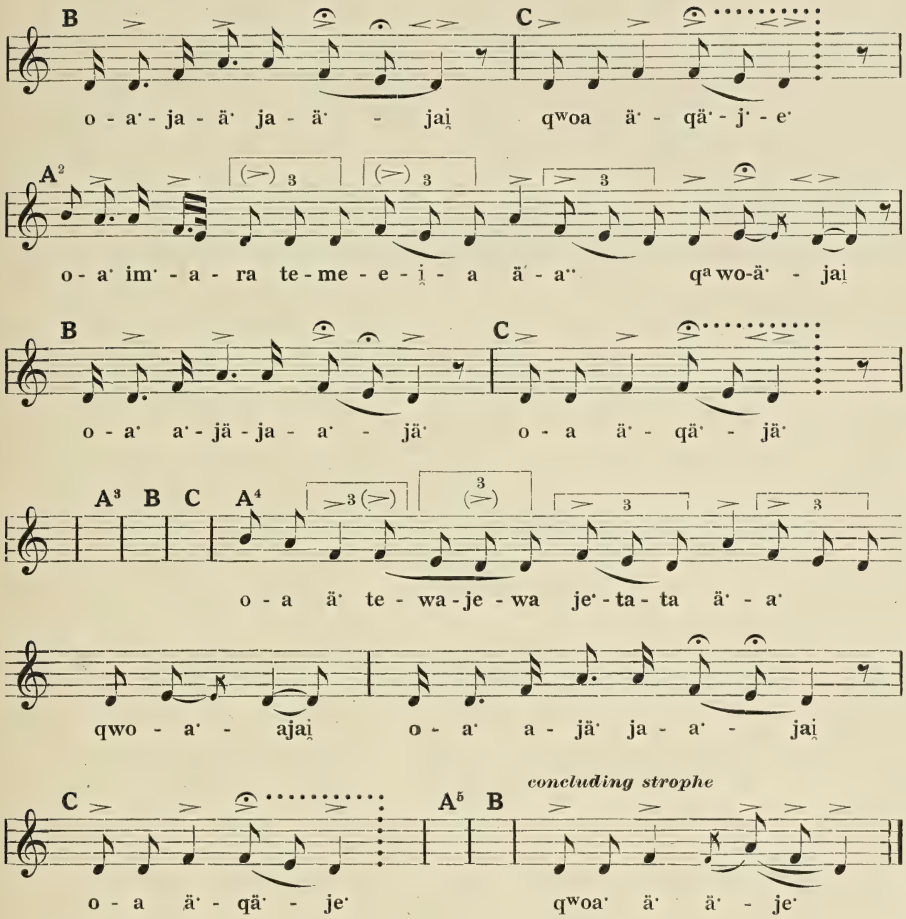

AB¹ etc.
B⁵ etc.
B⁸ etc.
÷ 0,22 0 + 0,30 + 0,47 + 0,37 ÷ 0,10 + 0,60 + 0,49
Scale:
522 230 490 253 489 251
A M. M. ♩ = 96
B¹
awnwa·- ja - a· ha·je· awnɔ - a· ke·a - qia - ne·- nũa - nit·a - ta·ja
C
A
ja-aj·a - ja· a - ja·i̯ ɔ· jaj· ja·je· awnwa·ja a· ha·je·
B²
awnɔ - a· ke· - ne· - nũa - nita - ta· - ja jaj· - a - ja
C
A
aja·i̯ - ɔ· ja - aj· a· - je· awnwa· - ja a· ha·- je·
B³
3
awnɔ - a· ta·wa - a· teŋuăt·a·ja ajaj· - a· - ja
C
A
a - jai̯ - ɔ· - ja aj· - a· - je· awnwa· - ja· - ʁa· - je·
B⁴
awn·ɔ - a· kea - nũ - ɔ· - nɔ·- ta - aja ajaj· - ja· - ja·
C A B⁵ C A B⁶ C A B⁷ C A B⁸ C
aja· - j - ɔ· ja·aj-ja·-je·
concluding strophe
outcry
awnwa· ja· a· - ha·- je· e· - a a hɔ·, a ha·, a ha·

80.


Phon.
M. M. ♩ = 108
Scale:
÷ 0,39 + 0,07 0 + 0,48
146 93 348
A¹
mf
ja - ä· - ja a· - ja· ɔ· - ja
B
ä·ja - ŋa· - ja ä·jaᵢ jä· - jaᵢ a - jä - ja a· - ja· a - jaᵢ
C
A²
jä·jaᵢ ä· - aje·· ja a· jä änemiɔ· (?) taᵢ - ua aja
B
C
jä·jaᵢ ajä· ja a· - ja· ajaᵢ jä· - jaᵢ ä· - aje·
A³
ja ä·ja - ä pit-si-mi - jɔta·joaᵢ aja ä·jaᵢ jäjaᵢ
B
C
a - ja· ja - ä· ja· ajaᵢ jä· - jaᵢ ä - a - je·
A⁴
ja a· - jaᵢ pi-larɔ·r - qũi - a·ma - raje· (?) ä·jaᵢ jaä·jaᵢ
B
C
A⁵ B C A⁶ B C
aj ᵃɔ· ja a - jä· - jaᵢ ä· - jaᵢ ä· - aje·

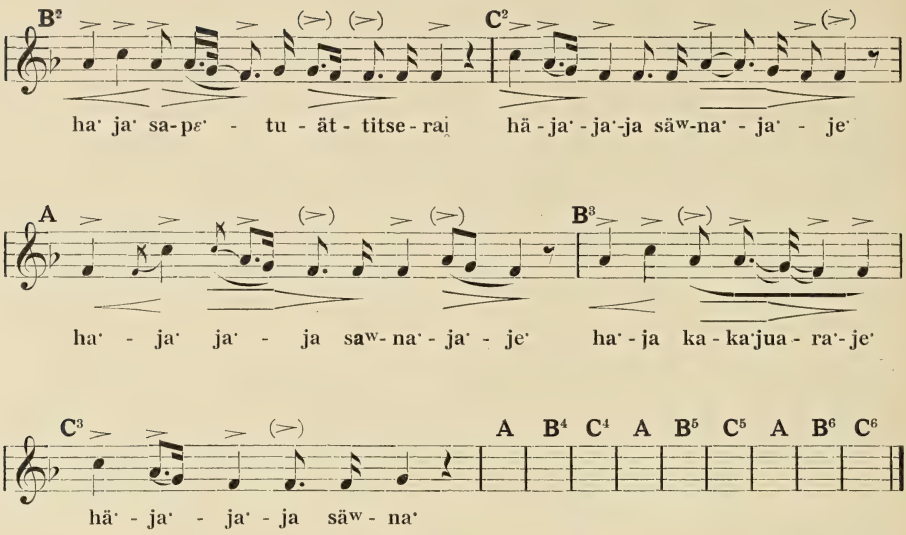
81.

Phon.
M. M. ♩ = 72
A¹
3
mf
qawoa ᵇqa-wo-a· pi - i - ma - wo-a - ŋa ä - a· qawo - ä· jaᵢ


B
C
o - a' - ja - ä' ja - ä' - jaị qʷoa ä' - qä' - j' - e'
A²
o - a' im' - a - ra te - me - e - ị - a ä' - a'' qᵃwo-ä' - jaị
B
C
o - a' a' - jä - ja - a' - jä' o - a ä' - qä' - jä'
A³ B C A⁴
o - a ä' te - wa - je - wa je' - ta - ta ä' - a'
qwo - a' - ajaị o - a' a - jä' ja - a' - jaị
C
A⁵ B
concluding strophe
o - a ä' - qä' - je' qʷoa' ä' ä' - je'

82.

Original scale: F♯, G♯, A, C♯. Phon.


B²
C²
ha· ja· sa-pɛ· - tu - ät - titse - raį hä - ja· - ja·-ja säw-na· - ja· - je·
A
B³
ha· - ja· ja· - ja saw- na· - ja· - je· ha· - ja ka - ka·jua - ra·- je·
C³
A B⁴ C⁴ A B⁵ C⁵ A B⁶ C⁶
hä· - ja· - ja· - ja säw - na·

83.

Phon.

Scale:
[𝄐] ÷0,46 +0,42 +
254 388
A¹
a-ma-ä· ja·į
B¹
aja· - jä· - ajaį a- ma - ä jä· jä-a· jä· - a·
A²
jä· - jaį ajä· - jä· - jaį ajä· jä· - aį
B²
ä· - jä - ɻä· - jaį jä - ä· - ja· amä· - jä· - a
jä· - jä· - ja - ɻam ja ä· ajaį

84.

Phon.

Scale:
+ 0,46
0
÷ 0,28
354
372
M. M. ♩ = 80
mf
a - jä· a· - ja· mana· a - ja· - je
manä· a· - jä· manä· a· - ja· ä· - a· - je· awa· a· -
- jä· a - wa - je ä· - ŗä· - aį ja· ä· - ja a· - ja
ä· - jä - ja ä mana· - ja· - je· ä· ja a· - je ä ja· - aje
mana· ajä· qa - ne· - it's - iwin e· ma-ġi - la ajäp· - a - raja
ä· - aje· awa· - a - jä awa· - jä - ja· awa· - jaj
e ä· - ä· ja a· - jaj ä· - ja - ja mana· ja a
etc.

85.

Phon.

86.

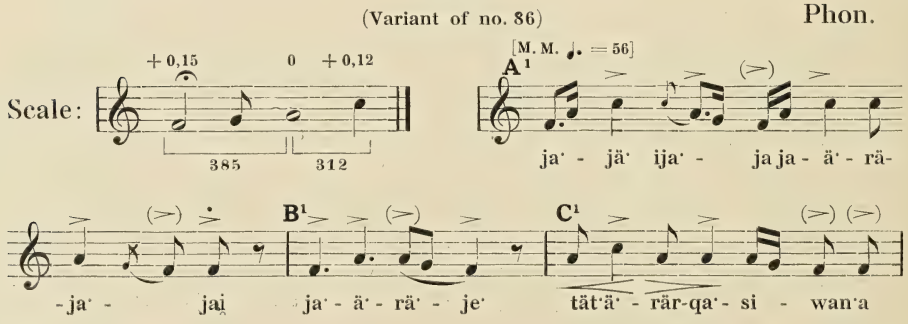
Phon.

A¹ etc.
C⁴ etc.
7 etc.
Scale:
0 + 0,06 ÷ 0,37 + 0,32 + 0,58 ÷ 0,03 + 0,68 + 0,82 + 0,56
406 257 426 239 414 274
M. M. ♩ = 84
A¹
mf
jä· jä· ja· - ja jä· - ŗä-ja· - ja jä· ja· ä· - rä· - jä·
B
C¹
tät·ä· - rär - qa·tiŋ - una niwi - taja ja· jä· - ja· - ja - jä
A²
B
aja· ja jä ja· a· - ŗa· - jä·
C²
tät·ä·rär - qa·tiŋuna
niwi - taja ja· - jä· - ja· - ja jä· aja· - ja· jä·
A²
C³
ja· - ä· - ŗä· - jä ta·milä - qa·- tiŋ - ara ti - o· - ta - ra - ja
A² B C⁴ A³ B C⁵ A³ B C⁶ A³ B C⁷ A² B

87.

(Variant of no. 86)

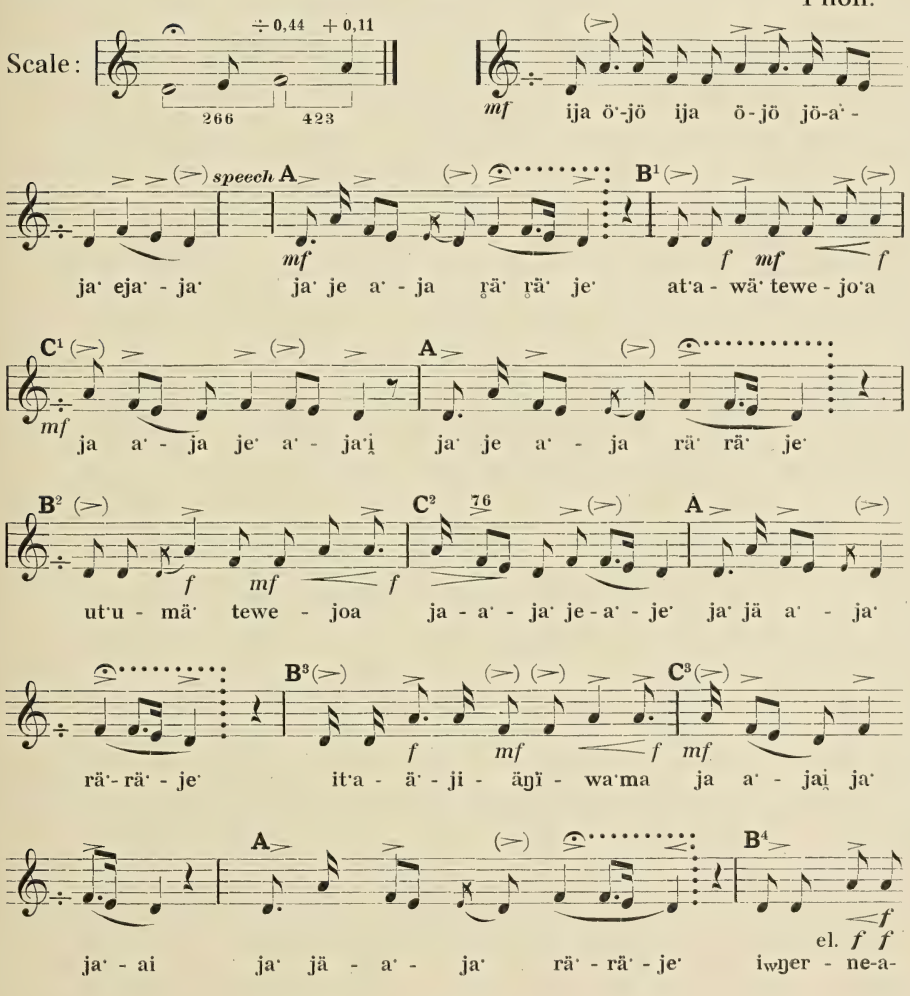
Phon.



D¹ A²
niwi - a - ja· ja· - jä· ja· - ja ja - ä· - ä ja· ja· - je
B² C²
ja· - a· ä· - ɾ̥ä· - je· tät· - ä· - rärqa· si - wan·a
D² + A³ (A³)
niŋ(j)a - aja· - ja a· - jä· - ja ja· - ja ä· - ɾ̥ä ja· - aje·

88.

Phon.


Scale:
÷ 0,44 + 0,11
266 423
mf ija ö·-jö ija ö - jö jö-a· -
speech A B¹
mf f mf f
ja· eja· - ja· ja· je a· - ja ɾ̥ä· ɾ̥ä· je· at·a - wä· tewe - jo·a
C¹ A
mf
ja a· - ja je· a· - ja·i̯ ja· je a· - ja rä· rä· je·
B² C² A
f mf f
ut·u - mä· tewe - joa ja - a· - ja· je - a· - je· ja· jä a· - ja·
B³ C³
f mf f mf
rä· - rä· - je· it·a - ä· - ji - äŋï - wa·ma ja a· - jai̯ ja·
A B⁴
el. f f
ja· - ai ja· jä - a· - ja· rä· - rä· - je· iwŋer - ne-a-

[M. M. ♩ = 66]

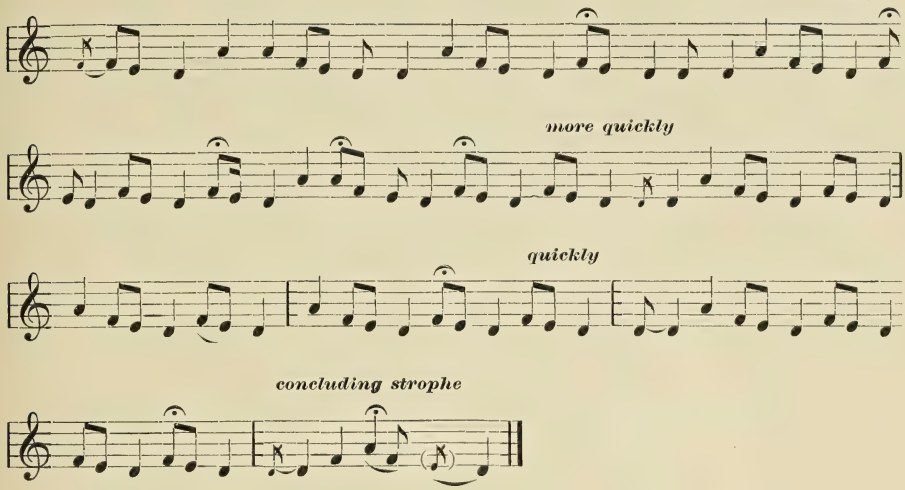
89. Phon.

90. DD.

At the end of the song there is a rise of ½ a tone. Terminates as follows:

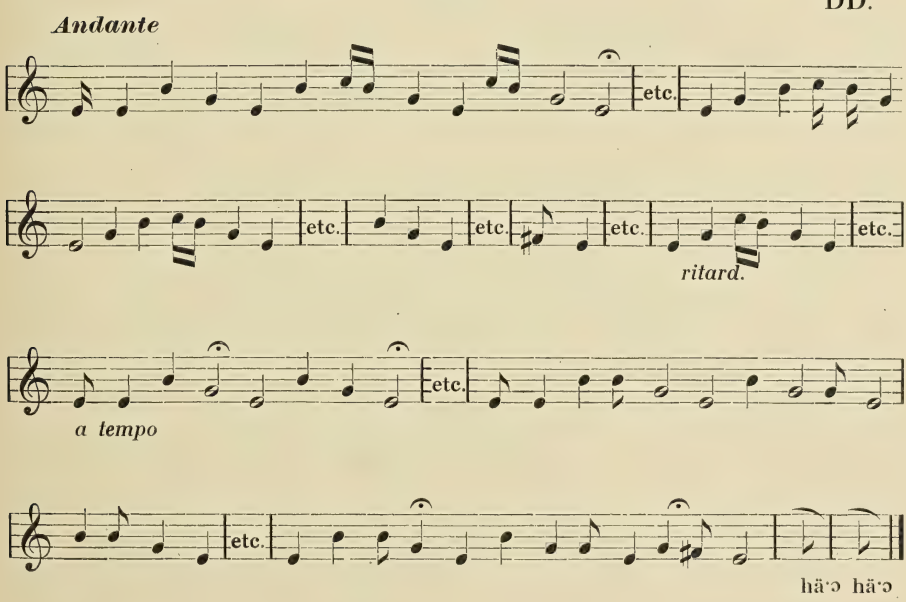
91. DD.

92. DD.

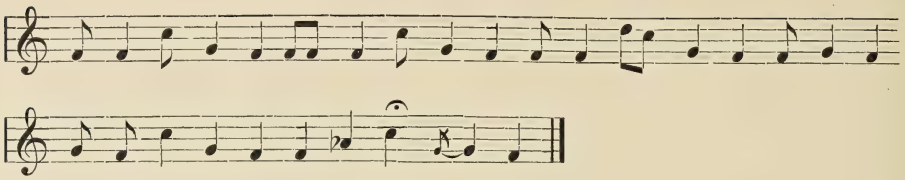


93. DD.

94. DD.



95. DD.



96. DD.

97. DD.
concluding strophe

98. DD.

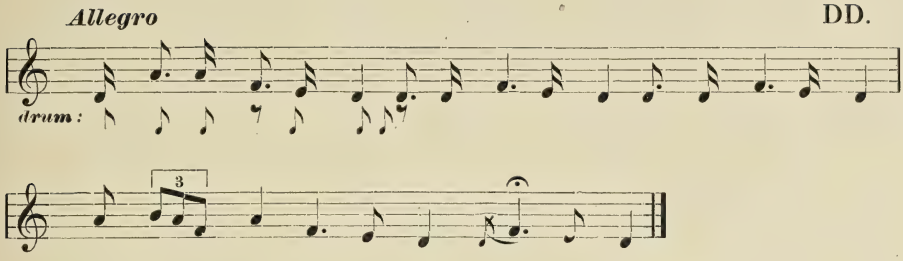
99.

Original scale: F♯, G♯, A, C♯, D. DD.

Allegro

100.

Allegro DD.

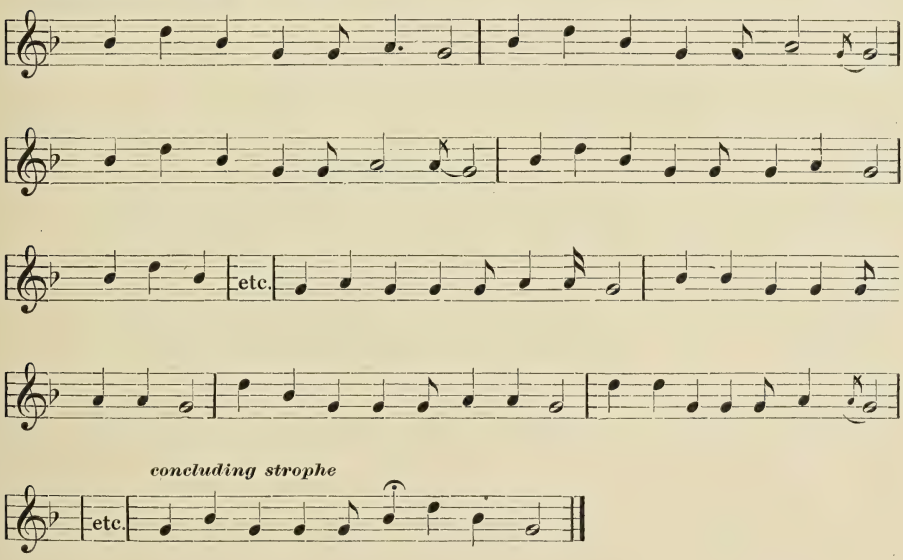


101.

DD.

102.

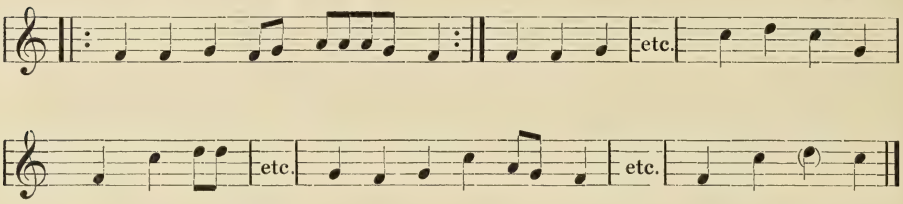
Original scale: F♯, G♯, A, C♯. DD.



103. DD.

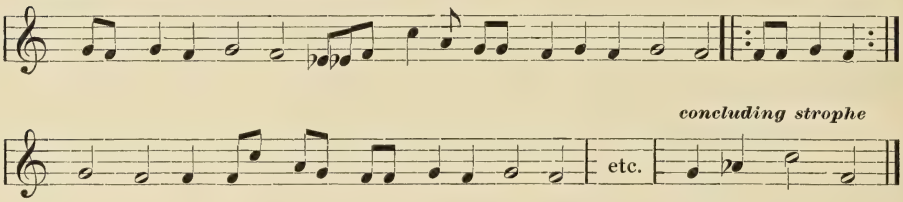
104.

Original scale: E, F♯, G♯, B, C♯. DD.



105.

Original scala: D, E, F♯, G♯(?), B. DD.

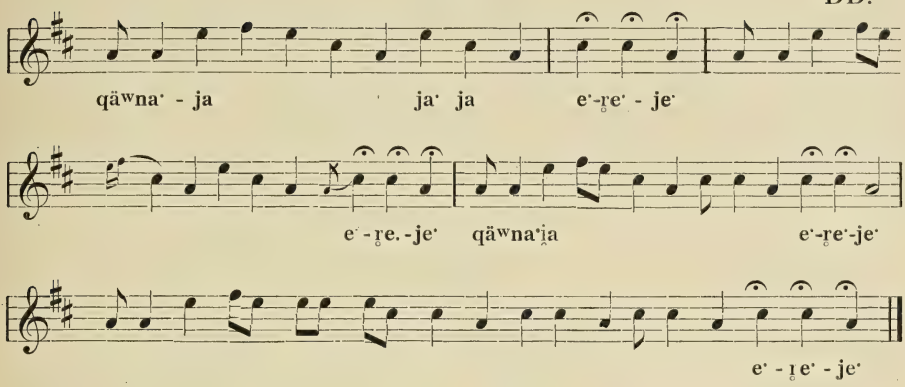


106. DD.

107.

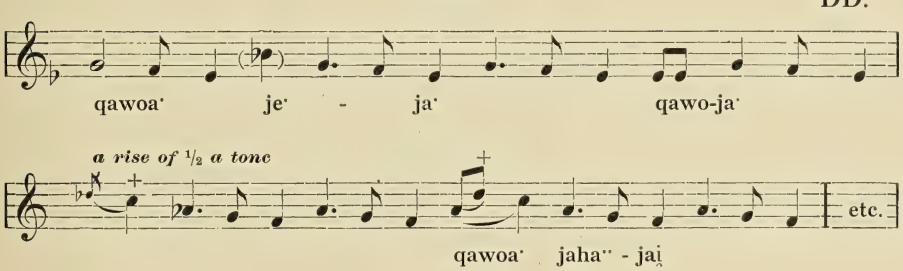
Original scale: B, E, F♯, G♯. DD.

108. DD.

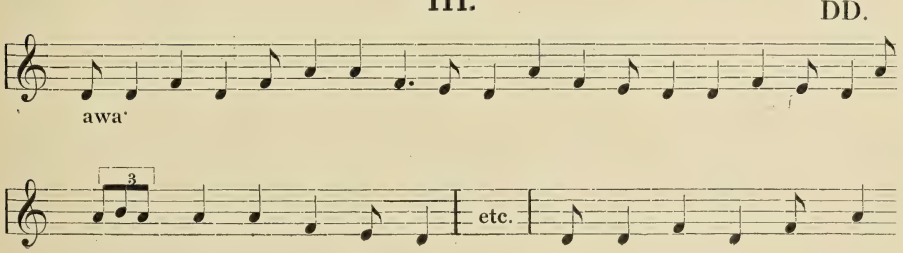


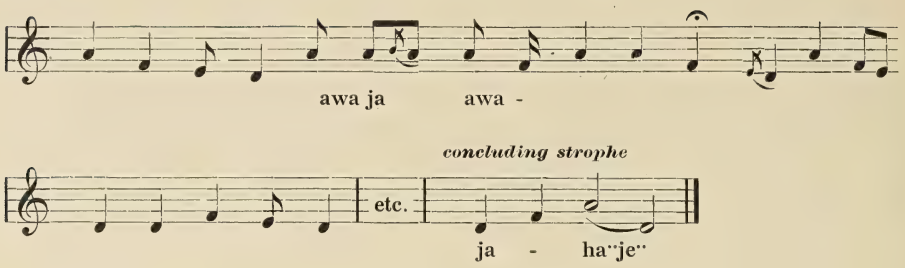
109. DD.

110. DD.



111. DD.

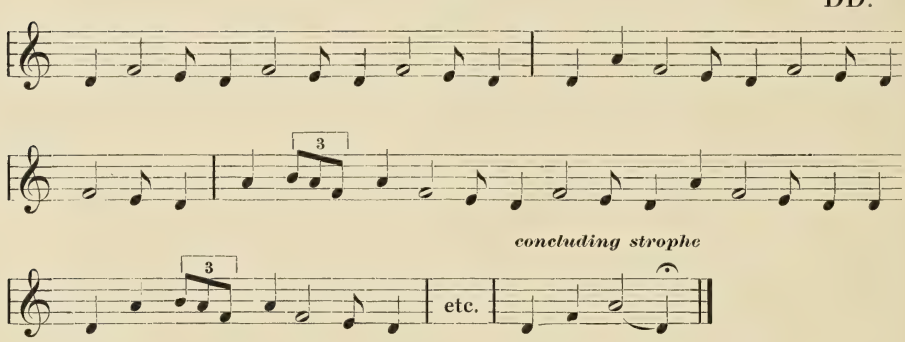




112. DD.

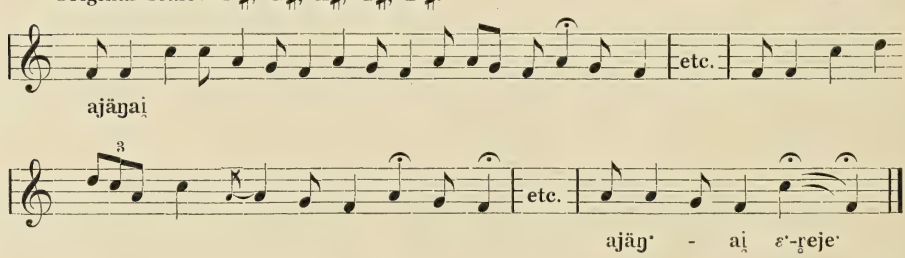
113. DD.

114. DD.

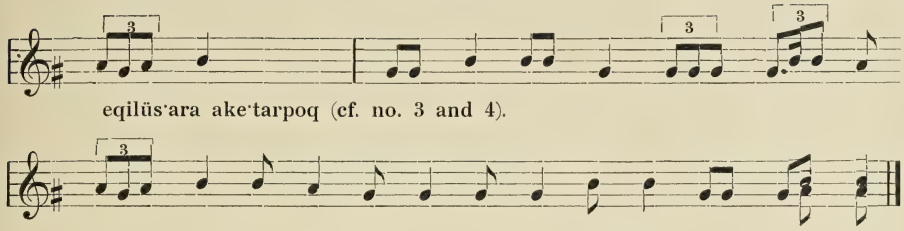


115.

Original scale: F♯, G♯, A♯, C♯, D♯. DD.

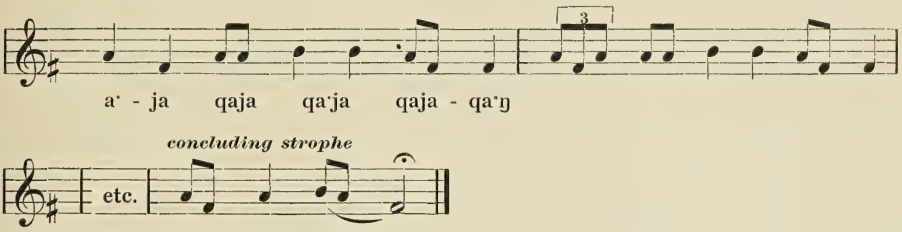


116. DD.



eqilüs·ara ake·tarpoq (cf. no. 3 and 4).

117. DD.



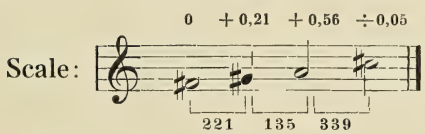
118. DD.

Nos. 119—123.

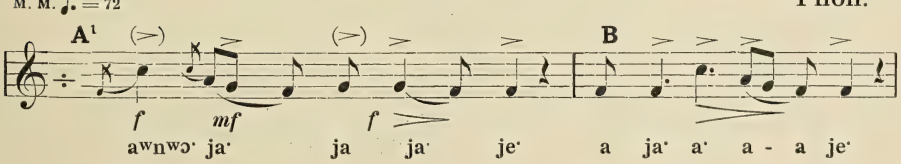
Kayak-songs

to pass the time in rowing.

119.



M. M. ♩. = 72 Phon.

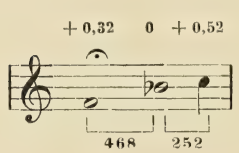


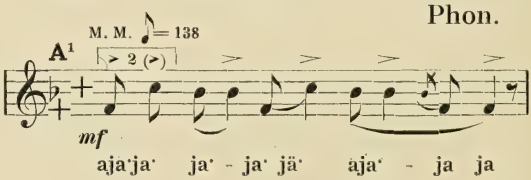
C1 A2
a·-ma-li kan·a cit·aje· - twa-ai ɔnnɔ - ja a· ja ja
B C2
ja·- je· a ja· a·-a·- je· qiar - tiwa kan·a
A3
cit·wa - ɢit - tua·j - ɔnnɔ ja·- ja ja ja· je·
B C3
a - ja·-a· a·- a - jee mɔ·wali kan·a pic - aŋit -
B
ce·wa nɔ·nɔ· jä·- ja ja ja·- je· a - ja·-a· a·-
C4 A3
je· nɔ nän·i kan·a pic·-a - ŋi - cewa nɔ·-nɔ·
B
ja· ja ja ja· je· a ja· a· a· je·
C5 A3 B C6 A4 B C7 A4 B C7 A4

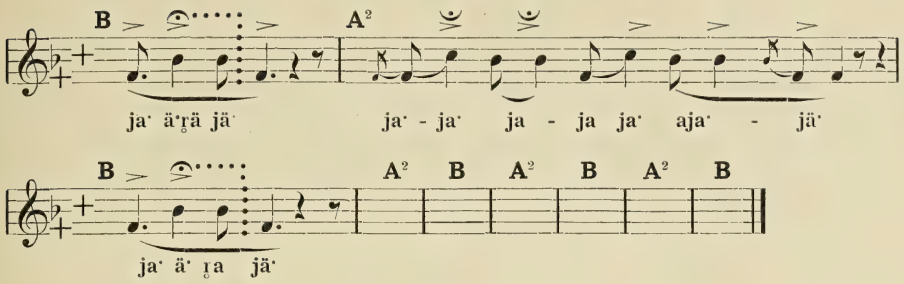
120.

Phon.

Scale:






B
A²
ja· ä·ɾä jä·
ja· - ja· ja - ja ja· aja· - jä·
B
A² B A² B A² B
ja· ä· ɾa jä·

121.

Phon.

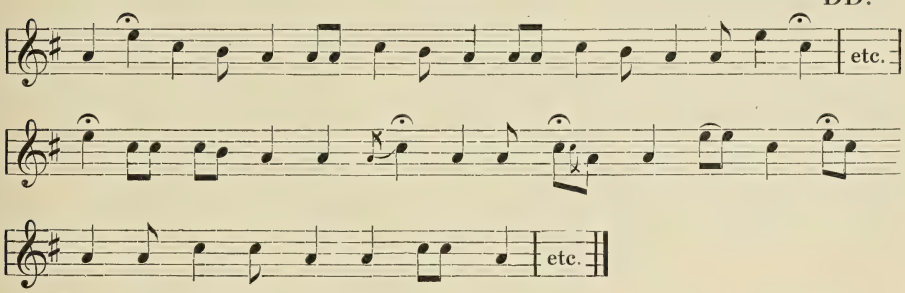
Scale:
0 + 0,01 + 0,10 ÷ 0,21
201 209 269
M. M. ♩= 72
A
mf a· - ja· ja - ja· ja - ä·
B
C¹
ja-ä· - jaɻ ja - ä· a - je· sila - ta· - e· to - kunu-aŋ
A
nua - niŋ - iwa a· ja-ä· - jai ä - ja - ɛ· jaäa - jai
B
C²
3
ja - ä· a - je· nawut·e· tokunuaŋ nuaniŋ - iwa
A
B
a· ja aä - jai ä - ja - e· jaä· ajaɻ ja· - ä· a - je·
C³
A
ilaŋip·at - ta·ra·wnae nuaniŋi - wa· a·ja ä·-jaɻ aja - ä·
B
C⁴
ja ä· - jai ja - ä· aje· at·a - qippat - ta· - ra·wnae
A B C⁵ A B C⁶ A B C⁷ A
nua - niŋi - wa· aa - ja ä· - jaɻ

122.

Phon.

Scale:
÷ 0,54
+ 0,28
554
328
M. M. ♪ = 160
mf qa - län - a· a - ja - jä
E¹
A¹
ä·jä a·ja - ä qaläṅ·ä a·ja - ja· ja - a·ja ja - jaị qaläṅ·a·-ja-jaị
B
C
D
awo - a· ja·-je· ä-ja· qaläna· ajä· ? e· ? ä· qaläṅä·
E¹
A²
B
a·ja - ja· ja - a· - ja ja - jaị qaläṅ·a·-ja-jaị awo - a-ja· - je·
C
D²
ä· - ja· qaläṅ·a· ajä· pitse· - li ä - ä· qaläṅ·ä· a· - ja· - jaị
E²
A²
B
ja· ja· - ja jaị qaläṅ·a· ja jaị awoa· - ja je·
C
D³
E³
ä· ja· qaläṅ·a· - ajä· nät - se· ta - liwa - ra· qaläṅa· - jaja ja·
A²
B
C
ja· ja ja qaläṅ·a· - jajaị awo - a· - ja· - je· ä· - ja qaläṅ·a·
D⁴
E³
ajä· ti - mersa - liwa - ra qaläṅa· jaị a·ja· - ja jaị

123.



Nos. 124—127.

Hunting songs,

signals from the kayak with regard to the nature of the captured animals.

124.

Scale:
+0,24 0 +0,25
276 475
M. M. ♩ = 96
Phon.
A
f ä· - ja· - ja aje·
B¹ A B²
uä· - ta·le tap·oa· - ja a· - ja a - je· uaŋa·le ut· -
C¹
ume i - la - jä a· - ja· ja· - ja· - jaị ä· - ja·-ja·-ja·-jaị jä· a·-
A B³
ja - rä - jaị ä· - ja· ja - je· äŋi - wo - mätˢiwako·ja

A
B⁴
a· - ja· ja· - je· erqatio· - måt·iwak·u
C²
kia - mut·o tar - qawo·- a· ne·- tiŋ· - i - wa·ta a - jɛ· a·- ja a-
A B⁴ A
-ja· ja· ja· a - ja ja· ja· aį jä· a· ja·- ɻä· jaį

125.

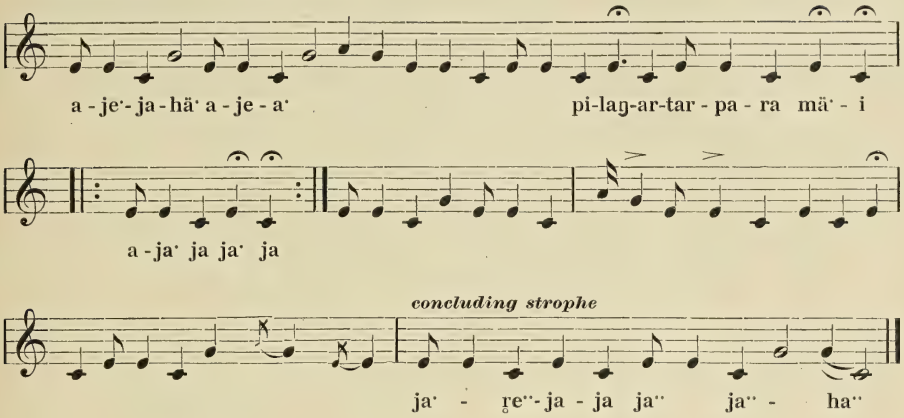
Scale:
+ 0,09 0 + 0,46 +
391 346
M. M. ♩ = 104
Phon.
A
ja· jä· jä· ä·
B¹
C
mi - li - kar - pi - ka· a qa· - ja mä· - jɛ· a - ja - j·a
A
B²
ja· - ɻa· - jaį aja ja· - ja - ä· pi - lä - ma· - ŋi - lar - a
A B³
qa· - ja mä· - je· a - ja - j·a ja· - ɻa· - jaį

126.

Scale:
÷ 0,24 0 ÷ 0,07
424 393
M. M. ♩ = 104
Phon.
mf awoa· jä· - ja· - ja
ja· - ja· - ja ä· - qa - ja· ja· - ä· - ja· - ja - ja awoa· - ja· - je·
ä - ja· - je ma-qa-le q na saqi - lawoa neqwoa· - ja· - jaį

127.

Original scale: H, D♯, ♯F, G♯. DD.

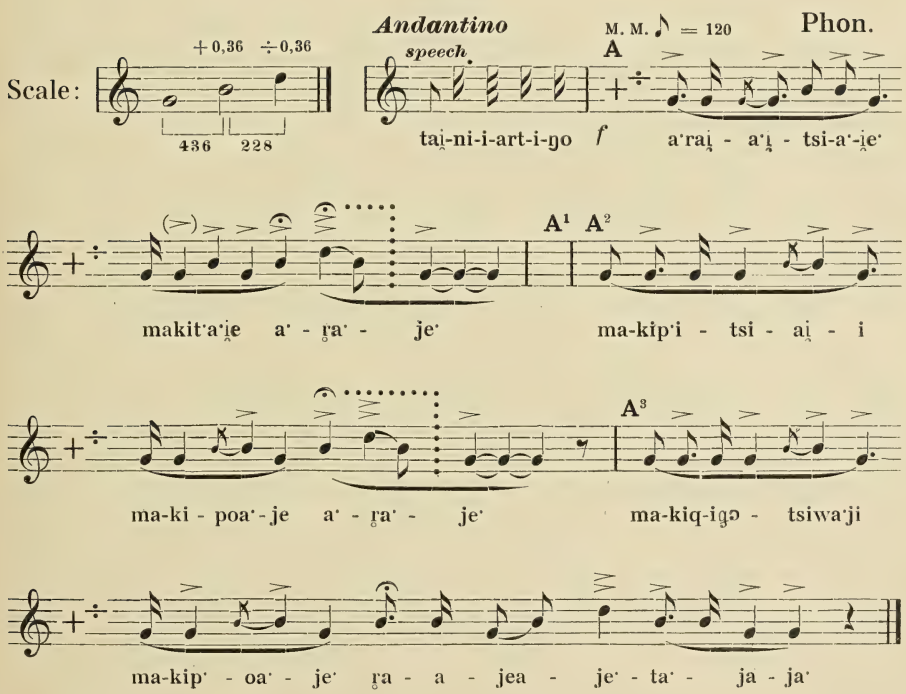


Nos. 128—129.

Songs occurring in old tales.

128.

Song from the tale of Aarāitiaq.


Andantino
speech.
M. M. ♪ = 120
Phon.
Scale:
+0,36 ÷0,36
436 228
A
tai-ni-i-art-i-go f a·rai - a·i - tsi-a·-ie·
A1 A2
makit·a·ie a· - ga· - je·
ma-kip·i - tsi - ai - i
A3
ma-ki - poa· - je a· - ga· - je·
ma-kiq-igɔ - tsiwa·ji
ma-kip· - oa· - je· ga - a - jea - je· - ta· - ja - ja·

129.

Song from the tale of Qilaatuar.

SUPPLEMENT

Melodies from North West Greenland

Nos. 130—133.

Epic-lyric songs from the district of Egedesminde.

130.

Original scale: A♯, B♯, C♯, D♯,
Phon.
M. M. ♩ = 76
no'-me ka-n-ŋa' nu-i-sa-ra'-ŋa-me' ja'-je'-e' pa'w-ti-ŋu-a-me'
a'-p'it'-ar-ļo-ŋe' ja'je'e' qi-tor-na-ŋu-a-ne' i-t'or-pas'in'arto't
ja'je'e' qi-tor-na-ŋu-a-ne' a-ni-a-ti-ļo-ŋit ja'je'e'

131.

Phon.

Scale:
A¹ M. M. ♩ = 80
mf tu - lu - åŋ· - uaq
A²
aɻ - ļa - tu - ar - qi - so - ŋu - ar to·ļ - is - su - ar - mik at·äna·malo·lerpoq
B
tu - lu - a qer-nep aɻ - ļa - tuar - qi - sa - por iļ - ļu - ar - me·k

132.

Phon.

133.

A song from the tale »Punneq's son«, recorded in 1901 at Arqittoq in Aulätsiwik Fjord south of Egedesminde.

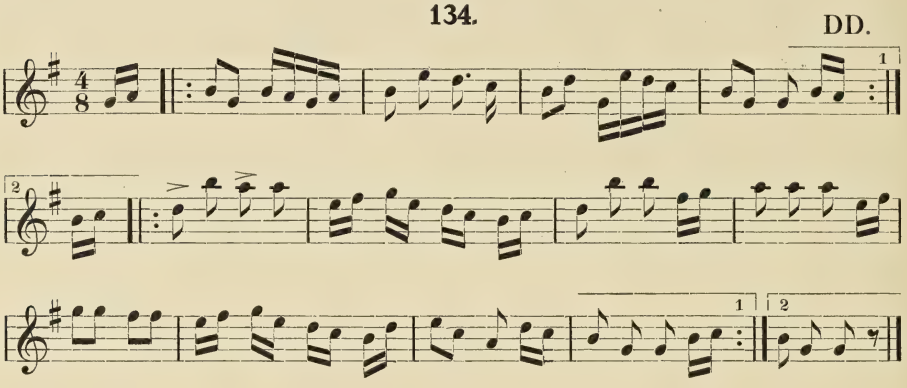
DD.

Nos. 134—135.

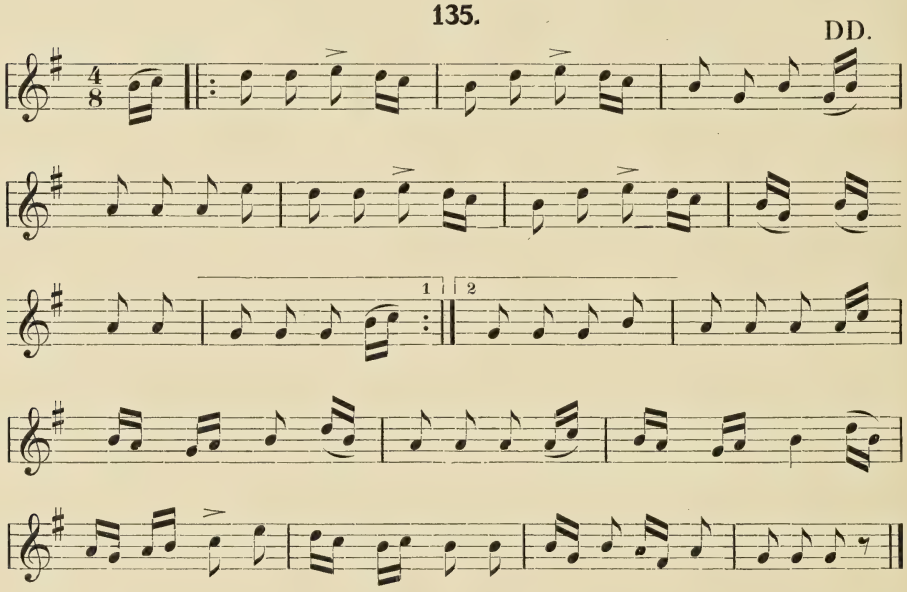
Modern dances.

Dances (reels) from the reindeer hunting-grounds south of Egedesminde, recorded in 1901 at Niaqornarssuk in Aulätsivik Fjord from Tobias Wille's violin. They belonged to the repertoir of T. Wille and his son who used to play them as duos at violin and concertina when the other Greenlanders were dancing.

134.



135.



MEDDELELSER OM GRØNLAND

UDGIVNE AF

KOMMISSIONEN FOR
LEDELSEN AF DE GEOLOGISKE OG GEOGRAFISKE
UNDERSØGELSER I GRØNLAND

BIND XL
ANDEN AFDELING

THE AMMASSALIK ESKIMO II:

NR. 3. W. THALBITZER: LANGUAGE AND FOLKLORE

SMITHSONIAN INSTITUTION
JAN 6 1939
NATIONAL MUSEUM

KØBENHAVN
C. A. REITZEL, BOGHANDEL
BIANCO LUNOS BOGTRYKKERI
1923

PRIS: 25 KR.

THE AMMASSALIK ESKIMO

CONTRIBUTIONS TO THE ETHNOLOGY OF
THE EAST GREENLAND NATIVES

EDITED BY

WILLIAM THALBITZER

IN TWO PARTS

SECOND PART

PUBLISHED WITH CONTRIBUTIONS FROM THE CARLSBERG FUND

COPENHAGEN
PRINTED BY BIANCO LUNO
1923

THE AMMASSALIK ESKIMO

CONTRIBUTIONS TO THE ETHNOLOGY OF THE EAST GREENLAND NATIVES

SECOND PART

FIRST HALF-VOLUME

NR. 1. HJALMAR THUREN: ON THE ESKIMO MUSIC IN GREENLAND

NR. 2. W. THALBITZER AND HJ. THUREN: MELODIES FROM EAST GREENLAND

NR. 3. WILLIAM THALBITZER: LANGUAGE AND FOLK-LORE

EDITED BY

WILLIAM THALBITZER

ESKIMO HUNTER FROM AMMASSALIK

FRONTISPIECE

FOREWORD

TO THE SECOND PART

I spent the year of 1905—1906 near Ammassalik, the only Danish colony on the east coast of Greenland. I now have the pleasure of presenting the main portion of my results from my sojourn among the natives. This collection of Eskimo texts and melodies is a sincere and vigorous manifestation of the nationality of the Greenland Inuit as it has been passed down from generation to generation through time immemorial in this remote spot.

The present publication is an independent continuation of the "First Part", or volume which appeared in 1913 and which, in its first division comprised an English translation of *Gustav Holm*'s "Ethnological Sketch" of the same Eskimo tribe describing it as it was and acted at the moment of its discovery. This "Second Part", in its first division, contains two articles by Hjalmar Thuren and myself which were published five years after my return from Ammassalik, and which are filled with samples of the music and melodies of the people. The second division which is issued here is more comprehensive and contains my contributions to language and folk-lore.

I spent a year among these people in accordance with the instructions of the Commission on Geological and Geographical Investigations of Greenland. My main object was to observe the spiritual culture of the tribe, and I was formally requested to refrain from making any collection of ethnographical articles lest the tribe thereby be deprived of something useful or vital to its welfare.

My field of work with its boundaries well-defined from the start proved, however, big enough for a year, for it was soon apparent that the tribe possessed a large surplus of old traditions beyond those observed by Holm's Expedition in 1883—85, and that the dialect deviated far more from that of the west coast than had been believed hitherto. In other words, in 1905 there was much as yet unknown to European science.

It was just as little possible for me as it was for *G. Holm* to exhaust the stock of unwritten literature or spiritual productions of the people of Ammassalik. This was not on account of the size of the population, nor because of their scattered habitations. The enormous east coast of Greenland (20 degrees) has now only one inhabited district which could be placed on the island of *Sjælland* (Zealand). In 1905, there were not over 470 inhabitants, divided among 18 dwelling-places along the Bræ Fjord (*Sermilik*), the Extra-Bræ Fjord (*Sermiligaq*), the *Ammassät* Fjord (*Ammattalik*) the Lake Fjord (*Täseesaq*) and the islands outside these (*Kulusuk*, etc.): nearly all these human beings bore pagan names, only 20—25 of them had been baptised by the missionary. The old traditions were still alive, it was merely a question of finding them. Nor was I everywhere successful in sounding the deep nor trawling it clean. This I foresaw when I left the place, hundreds of vague suggestions in my collected material brought it continually before me and I was finally and again made acutely conscious of the richness and density of the folk-lore plankton there present when *Knud Rasmussen*, four years ago, made a hasty raid through the Ammassalik district to collect the last as yet uninvestigated material from that place. Now, anyone by comparing his and my collections from Ammassalik — though indeed both are but the aftermath from the days of G. Holm — can realise the magnitude and wealth of the spiritual life which animated the tribe before it became Christianized.

Happily, at the time of my visit 18 years ago, the inhabitants of Ammassalik were pagan and unable to read and write. Happily indeed, the art of writing was a novelty among them. The poetry and epic literature of their forefathers lived solely along the invisible chords of their mother tongue, — rested solely on the art

of memorizing. In the texts and melodies published here, we find an echo from the soul of these people. In them, as in a mirage, we see the inherent laws of their own psyche which have developed under the conditions of Eskimo society in Greenland. All this lay in darkness before me when I began that long year on the east coast, facing a winter and summer without any connection whatsoever with north or south, with the new or the old world outside the Arctic Current. Filled with enthusiasm for my task I collected a large and curious material whose scientific value I at once understood. I had been preparing for the task for several years, along the Greenland west coast, and in Copenhagen, Berlin, Paris. During my stay in the latter city I met Professor *Marcel Mauss* with whom I often discussed the plan for my expedition and who obligingly worked out with me a questionnaire which was of valuable assistance, when, a few months later, I pitched my tent near Ammassalik. Here, day by day, in intimate talks with the natives, I made new notes for my card catalogue on the old beliefs and customs of the tribe. I still possess much more material systematically noted from the same place which I hope to publish before I die.

In Copenhagen I continued the work begun in Greenland, translations and commentaries of the Eskimo texts. However this comparative study made me realize the necessity for supplementary information and a new trip. Therefore, in the summer 1914, I made my third visit to Greenland. In the southernmost districts, near Cape Farewell, I sought out the latest emigrants from the east coast, those who still bore Eskimo names from a pagan past. On August 28 I had reached the little village Sammissoq, near the east coast, and sat surrounded by relatives and former neighbors of my Ammassalik friends, absorbed in digging out their traditions, when the direful message of the outbreak of war in Europe reached us through the shout of a passing kaiakman and necessitated our all too hasty return.

Up to date, as before mentioned, so much of the book is ready: Second Part, I—III, corresponding to a half volume; in the second half volume, I hope, in a few years, to be able to publish everything dealing with beliefs and customs, a complete

list of words from Ammassalik, finally a bibliography, an index of the whole and a map.

According to the original plan, the work which was begun in 1906, should have been completed in 1914, but unforeseen obstacles changed the time and course of its fate. There is no need here to return to the cause for its delay, but I will simply confine myself to referring to what I have written earlier on the misfortunes which befell my work, in *First Part* (VII, Introduction) and in another volume of *Meddelelser om Grønland.* If however a prolonged composition has caused the first plans to smoulder away, I trust that it has at the same time strengthened the inner value of the book through the more comprehensive view of the material which I myself have won in the course of time, and the more complete comparison of the details. Unfortunately, due to the same reason, the printing as well as the work itself have entailed unexpected expense. Owing to that inviduous breach in my leisure for work, the result was not only costly, all too costly, for me personally, but also a heavy burden for the two institutions which had promised their financial support.

The more do I feel my debt of gratitude to the Carlsberg Fund, which with an almost patriarchal care, supported my studies through the years and finally assumed a large share of the printing expenses of the book; also to the Commission for its aid on my expeditions to Greenland and in printing. My most cordial thanks for scientific instruction and encouragement in the work are due to those two men of whom I, as all my countrymen, feel proud, His Excellency, Professor *Vilhelm Thomsen*, the ingenious finder of new paths for comparative philology, and the Commander Captain *Gustav Holm*, the discoverer of Ammassalik. For active collaboration I wish to express again my heartiest thanks to Mr. *Johan Petersen*, formerly colonial manager of Ammassalik, for more than twenty years Denmark's outpost in East Greenland. With a deeply grateful heart I recall my intelligent hosts and friends among the natives up there — their names are given in my book — who threw open far more than their hospitable doors, their minds and hearts, to the foreign visitor of a foreign race. I thank too, the clever compositor at the printing office, who has had a very difficult task.

My last words of thanks are scarcely audible, but in them lies the key to the pulse beat of the book, — the thanks due my wife, who never failing, helped me with my work at home and abroad, on two journeys to Greenland, always self-sacrificing, devoting her art and the pure belief and joy of her spirit to the severe demands of my science.

Birkerød, August 1923.

W. T.

INSTRUCTIONS

§ 1.

Kommissionen udsender Dem med det Hovedformaal at foretage en *sproglig* Undersøgelse af den Eskimoiske Dialekt som tales af Angmagsalikerne. Dertil knytter sig naturligt en folkloristisk og ethnologisk Undersøgelse som supplerende Fortsættelse af Kommandør G. Holms tidligere Undersøgelser fra samme Sted.

§ 2.

I dette Øjemed vil De have at afrejse fra Kjøbenhavn c. den 1ste Juni 1905 med den kongelige grønlandske Handels Dampskib »Hans Egede«, som vil føre Dem til Kolonien *Egedesminde*. Herfra vil De senere, c. den 20de August, blive afhentet af »Godthaab«, der skal afgaa fra Egedesminde til *Angmagsalik* i Østgrønland.

Deres Ophold i Angmagsalik, hvor der vil blive Dem anvist en Bolig til Disposition, vil vare et Aar. Skulde mod Forventning Dampskibet ikke kunne naa ind til denne Koloni i Aaret 1906, maa De forlænge Deres Ophold der, indtil det ankommer i det følgende Aar.

§ 3.

Deres Opgaver under Opholdet i Angmagsalik vil nærmere bestemt være følgende:

Indsamling af sprogligt Materiale til Belysning af denne Dialekts fonetiske, grammattiske og lexikografiske Ejendommeligheder.

Indsamling af folkloristisk Materiale, særlig Sagn og gamle Beretninger, Trommesange, traditionelle Remser eller Ordforbindelser og lignende.

Indsamling af ethnologisk Materiale vedrørende disse Folks Levevis og Skikke (Ritus, Lege, retslige og religiøse Forestillinger o. s. v.) samt deres Navne og genealogiske Forhold.

Optagelse af Fotografier af de Indfødte, eventuelt Optagelse af Fonogrammer (paa Fonografvalser).

§ 4.

Kommissionen forventer, at De, for at kunne gøre disse Iagttagelser, vil foretage Rejser til de Indfødtes Bopladser og Opholdssteder.

En kortfattet Beretning om disse Rejser og om Gangen i Deres Undersøgelser afgives til Kommissionen efter Deres Hjemkomst.

§ 5.

Da som alt nævnt en anden Overvintring kan blive nødvendig, paalægges det Dem, af Hensyn til Stationens isolerede Beliggenhed og for ikke at falde vedkommende Handelsbestyrer til Byrde, at medtage en saadan Forsyning af Konserves og andre lignende Fødemidler, at De har tilstrækkelig Forsyning for et toaarigt Ophold ved Stationen. Det er Dem ikke tilladt at benytte Petroleum hverken til Belysning eller som Brændselsmateriale i det Dem overladte Vaaningshus eller Beboelseslejlighed, med Hensyn til hvilke De maa finde Dem i at benytte, hvad Handelsbestyreren ser sig i Stand til at tilbyde Dem.

§ 6.

Angaaende Deres Ophold ved Stationen og Deres Forhold overfor Eskimoerne skal De tage det størst mulige Hensyn til saadanne Forholdsregler og Ønsker, som maatte udtales for Dem af Handelsbestyreren. Skulde De finde saadanne Forholdsregler og Ønsker stridende mod Deres Undersøgelsers Interesser og efter Deres Mening ubegrundede, bør Udtalelserne derom saavidt muligt foreligge skriftligt.

§ 7.

Kommissionen forventer, at De gør Dem det magtpaaliggende at holde Udgifterne ved Deres Udsendelse indenfor det af Dem gjorte Overslag af 1800 Kr.

§ 8.

Resultaterne af Deres Rejse tilhører Kommissionen.

København, den 26de April 1905.

(sign.) *C. F. Wandel.* (sign.) *G. Holm.* (sign.) *K. I. V. Steenstrup.*

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Fig. 11. *Qanaŋeejuk*, young man from Sermilik
(the same is seen in profile, fig. 82. — May 1906. W. Thalbitzer phot.)

III

LANGUAGE AND FOLKLORE

BY

W. THALBITZER

1921

THE AMMASSALIK DIALECT

Introduction.

§ 1. When for the first time a West-Greenlander, the apostle of the East coast, Hanserak, in 1884 preached christianity in his own language to the natives of this coast they only understood a small fraction of his preaching (see G. Holms report in First Part p. 114). As already pointed out by Holm there exist not only certain phonetic peculiarities in the language of the East-Greenlanders which give their dialect a special place within the Eskimo language[1], but also some very characteristic differentiations within the word material (vocabulary) of this East-Greenland community.

§ 2. **Taboo and Language.** — The principal cause of the latter fact is no doubt the religious taboo-custom that made it compulsory to alter a word whenever a person died who bore the same word as a name; for the name of the deceased must never be spoken unless before his death his name had been given to a person still alive, and even then it was better not to mention the name. The new word was formed by derivation from another stem with a similar meaning or that meant something that could be used as a metaphoric paraphrasing of the word tabooed.

When the two men *Umiaq* and *Inik* died, their names that were common words for 'women's boat' and 'human being' were tabooed and replaced with *Aawtaarit* and *Taaq*, the former a paraphrase of women's boat, meaning 'a means of moving by boat from the winter residence to the summer place', the latter meaning literally 'a shadow', but probably taken from old tradition in the sense of 'man as he appears at a long distance'. Whereafter the entire population ceased using the words *umiaq* and *inik* (this = WGr. *inuk*) and adopted the new words *a·^{w}ta·rit* and *ta·q* with the same meanings. In other cases obsolete words, or words of the sacred language of the priests (angakkut) seem to have been made use of.

[1] Holm in First Part, pp. 4 and 28; Rink, ibid. pp. 207—208.

§ 3. — Even the name of the district itself *Ammattalik* 'the place where caplins are found' (caplin = Mallotus arcticus), was changed when a man died who bore the name of Caplin (*Ammattak*). Instead hereof a new word was formed, *ke·rsagaq*, which probably means 'the fare one is in the habit of gnawing; gnawing fare' and the district was named *Keersagalik* 'the place where gnawing fare is found.'

The rising generation learned to know the place by this name only, as I experienced myself when meeting, in 1914, near Cape Farewell, old *Kuannia*, an East-Greenlander immigrated to the West coast. He had been born at Ittoluartiwin on the East coast about halfways between Ammassalik and Cape Farewell, and as far back as his memory would carry him, he said, the most northerly place in the most renowned fiord on the East coast had been called Keersagalik and a caplin *k·ersagaq*, whereas it was improper to use the word *am·at·ak* (cf. also First Part p. 25).

§ 4. — This custom of taboo was common, at one time, to all Eskimo, and also obtained on the West coast of Greenland in earlier times. Every case of word alteration spread as in wave circles north and south, though fading away at an indefinite distance. Undoubtedly the word originally used has often come to life again, if the taboo was forgotten, and when the intercourse with more distant neighbouring districts brought the word back again. I need not here give more instances, but may refer to Rink in First Part (pp. 206 and 209—212) and to my own material from Ammassalik (angakok words and taboo words, see later in this volume).

§ 5. **Archaism.** — The special character of the East-Greenland language is also connected with the isolated situation, the same factor that has caused many archaic implements and forms of the culture from the Bering Straits to be retained here while they have disappeared in West Greenland. When the Ammassalik Greenlander asks a question "what"? he does not say *suna* like the natives of the West coast, but *kisé*, for instance *kise·^{w}na* 'what is it?' If he says "no" he uses the word *e·rqe* whereas the Westerner says *na·x·a*. In these and many similar cases the usus of the Eastcoast dialect retained old-fashioned words or forms of word that may be explained as archaic features of the language (without recourse having to be had to any theory of irregular inroads of alien dialects outside of Greenland).

§ 6. **Modern Influences.** — However, since 1894 Ammassalik has become a missionary post under Danish administration and has

for several years been under the distant influence of the West-Greenlanders' seminary at Godthaab. At the same moment the usual diffusion of the spiritual and linguistic material has commenced, at first quite slowly and almost imperceptibly, but after 10 years already with evident results. So when I visited Ammassalik, and still more later on, a good deal of the original peculiarities of pronunciation and of speech-material had already begun to give way, and many new were in vogue. The language of the West coast is now entering together with the new ideas, introduced by the West-Greenland officials, curates, and teachers (catechists).

§ 7. — My folkloristic material, set down mostly from the mouths and the tongues of the old people exactly as I heard it, shows the character of this dialect as it was, before the modern West Greenland influence had succeeded in making itself felt. I put down most of my material in phonetic rendering from the slow dictation of the natives; part of it I recorded on my phonograph, prose and poetry, with or without song. It is the literature of this people orally handed down from "days of yore" that is here published for the first time for the use of international science.

In explanation of the texts and of my particular mode of spelling a brief representation of the grammar and phonetics of this dialect will be appropriate.

The following abbreviations will be used (cf. the list of litterature at the end of the volume).

Phon. Study = A phonetical Study of the Eskimo Language (1904).
Eskimo Sketch = Eskimo, an Illustrative Sketch (1911).
WGr. = West Greenland (NW Northwest SW Southwest).
EGr. = East Greenland. Amm. = Ammassalik.

PHONETICS

§ 8. **The alphabet of the Ammassalik dialect.** —

a	*ä*	*e*	*g*	*h*	*i*	*j*
q	*k*	*l*	*m*	*n*	*ŋ*	*o*
p	*r*	*s*	*c*	*t*	*u*	*w*

Following are the signs for some modifications of the sounds:

(*a*) *ȧ ä* (*i*) *ï i̯* (*u*) *ü u̯* (*o*) ɔ (*l* or *t*) ɹ (*ŋ q*) *ŋ* (*r*) ʀ

An exponent after a letter signifies either
1) a weak glide toward the exponent's sound, e. g. a^i about = *aä*, or

2) a very faintly articulated and therefore scarcely audible sound, e. g. a^k, o^r, i^n (final sounds of many words) or

3) an accompanying, minor articulation, e. g. labialization as in ^wn, ^wn·, more exactly $^wn^w$, n^wn: ^wk or $^wk^w$, ^wk· or k^wk; i. e. *n* or *k* pronounced with accompanying movement of the lips.

Two small types, one superposed over the other, indicate either 1) an indefinite cross between the two sounds whose acoustic character it has been impossible to determine more definitely in writing down the text, or 2) a really alternating use of the two sounds.

§ 9. The East Greenland system of sounds. —

Consonants.

	Uvula	Back	Point	Lip	
Nasal	*ŋ*	*ŋ*	*n*	*m*	Voiced
Closed	*q*	*k*	*c, t*	*p*	Unvoiced
Open	*r*	*g*	*j̱ j̱ ḻ ɹ̱*	*u̱ w̱*	Voiced
	$_h^R$		*s*		Unvoiced (aspirated)

Vowels.

	Uvula	Back	Mixed	Front	
High	*I*		*ï*	*i* *ɪ*	Unrounded
	U	*u*	*ʊ̈ ö*	*ü*	Rounded
Mid	*E*			*e*	Unrounded
	O	*o*	*ɔ*		Rounded
Low	*A*	*a*	*ȧ*	*ä*	Unrounded
	Ɔ				Rounded

Consonants.

§ 10. — *ŋ*, voiced as a nasalized *q*, or a mixture of *r* and *ŋ*. It does not belong to the most common sounds, but still in East Greenland it is much more frequent in final and intervocalic position than in Northern Westgreenland. (Phon. Study pp. 79, 188—189 and 201); e. g. it is almost a rule in the 3rd person singular in the indicative of the verbs, but slightly voiced only and without escape of breath in the off-glide, thus *-poŋ*, *-woŋ* in contradistinction to WGr. *-poq*, *-woq*. Intervocally it is found e. g. in *peŋiwa*, 'a stone used for weighing down with, a weight stone, a heavy stone' = *periwa*, WGr. *perua*.

§ 11. — *q* is a uvular tenuis, very common in EGr. as in WGr. (Phon. Study pp. 75—76, 188—191, 210 etc.), but, when it is short, generally quite loosely articulated in EGr. It is often changed into *r* or the voiceless ʀ when used finally, likewise in intervocal position after a weak syllable, e. g.

EGr. *peʀarter* — WGr. *peqartoq*, 'being at hand; present, existing.'
» *im·aʀa* — » *im·aqa*, 'would that' (Lat. utinam).
» *aʀa·ⁱn* — » *aqa·ʷt*, 'a petting song; lullaby.'
» *qaʀórtarulerarter* (or *qaqortaqulerarteq*), 'one with grey hairs on his chin, a greybeard.'

In all these cases, *q* first passes into ʀ and it depends on individual tendency and casual pronunciation whether this ʀ is voiced;

in any case it is only lightly voiced. The forms with ʀ or *r* instead of *q* are indiscriminately synonymous parts of speech, e. g. *oqarpoŋ*, *oʀarpoŋ*, *orarpoŋ*, 'he says.' In a final position *q* is often lightly nasalized, i. e. it becomes *ŋ*, but always only lightly voiced and hardly audible, cf. the last example given and *qamip·oŋ* = *qamip·oq*, *qamip·or* 'the fire is out.' Here again the forms are completely equivalent, grammatically, and the exchanging is only of a casual character. The weak acoustic effect of the final sounds is due to the lack of "puff of breath" (as Sweet has it) in the off-glide.[1]

EGr. *rq* (*q·*), often corresponds to WGr. *ʀʀ*, less often to *ʀF*[1], e. g.

EGr.	*erqerpa·*	—	WGr. *eʀ·orpa·*	'washes it (clothes).'
»	*neq·aja·q*	—	» *neʀ·a·q*	'South-wind.'
»	*ilerqik*	—	» *ilorFȧk*	'the right side.'

§ 12. — *r*, next to *t* the most frequent consonant of the language, is a uvular fricative (Phon. Study p. 76—79, 188—189 etc.). It is always short, appears very often before a consonant (e. g. *rp*, *rm*, *rt*, etc.), quite often as a final sound, e. g. in the verbs *-por* = WGr. *-poq*; *-ter* = WGr. *-toq*; *co·r* = WGr. *so·q* 'why', less often in an intervocalic position, e. g. *put·arit* = WGr. *put·aqut* 'a sealing bladder'; *iserama* (= WGr.) 'when I entered.' This sound is voiced, but less strongly voiced than we are used to in the Indo-European languages where the same sound is found, and far more loosely articulated than the French *r*. — Like *q* this sound is also at times slightly nasalized, so that e. g. *periwa*, 'a weight stone', becomes *peŋiwa* (cf. under *ŋ*). In addition its articulation-place is sometimes moved forward in the mouth so that we get a transition *r* > *g* (examples, see under *g*). If both of these changes are accomplished we see *r* changed into *ŋ* — *periwa* therefore becomes *peŋiwa* — probably to be looked upon as a childish or bad pronunciation (strongly calling to one's mind the *kutättoq* pronunciation known especially from Upernawik in Northern WGr., see Phon. Study, pp. 178—180). — *r* between certain vowels is lost, e. g.:

[1] A little further south on the East coast and all the way down near Cape Farewell the passing of *RF* into *Rq* was far more complete than at Ammassalik. From Ittoluartiwin (Kuannias birthplace) to Frederiksdal (= Narssaq) the following forms were in use:

SEGr. *rq*	WGr. *rF*	
imerqik	*imerFik*	'water tub.'
nunaqarqik	*nunaqarFik*	'inhabited place.'
oqarqiŋiwa·	*oqarFiŋa·*	'says it to him.'
serqaq	*serFaq*	'black guillemot.'
Kunisarqe	*KunisarFik*	'the kissing place' (name of person).
Joseq	*JoserFe*	'Joseph.'

EGr. *ne··wa·* — WGr. *neriwa·* 'he eats it.'
» *qerna··poŋ* — » *qernera·rpoq* 'the sea grows dark from strong wind.'

§ 13. — *ʀ* is the unvoiced fricative that corresponds to *r* and is, by contrast with WGr. nearly always short. It often replaces the WGr. *q* in an intervocalic position. Where WGr. has *ʀʀ* EGr. has got *rq* (= *q·*), see under *q*.

§ 14. — *ŋ* has remained the same in many words, and always when long, in EGr. as in WGr. e. g. *kiŋ·a* 'he in the north'; *aŋa·* 'mother's brother'. In an intervocalic position it has a tendency to disappear, whereby strongly assimilated forms appear, e. g.

EGr. *o·a* — WGr. *owaŋa* 'I.'
» *e·rtawoŋ* — » *iŋerʟawoq* 'he is moving along.'
» *e·pe* — » *iŋiꟻ·ik* 'a place for sitting.'

but this as a rule only happens when the *ŋ* is placed between *i* and *e* or *i* and *i*.

§ 15. — *k*, as in WGr. (Phon. Study pp. 81—83; cf. 71, 395 etc.), is generally very slightly aspirated and sounds as an initial (especially before *a* or *o*) not very different from a voiceless *g* (quite in keeping with the fact that *t* and *p* in the same position almost sound like voiceless *d* and *b*), e. g. *ka·neq* 'hunger', sounds almost like *ga·neq*, still without losing the puff of breath that is characteristic for *k*. In final position also it is often without the breath in the off-glide and not unfrequently slightly nasalized, but at the same time weakly articulated, and therefore nearly inaudible, e. g. in *Kuŋ·ak* = *Kuŋ·a^{k}* (*a^{ŋ}*).

k regularly replaces the SWGr. *x* and in a few cases also *ꟻ*[1], e.g.

EGr. *säk·aq* — WGr. *säx·aq* 'fiord seal.'
» *ak·erpoŋ* — » *aX·erpoq* 'approaches.'
» *pak·ik* — » *pa^{w}ꟻ·ik* 'wrist.'

k > *g*, see under *g*.

§ 16. — *g* occurs rather frequently and only short (Phon. Study, p. 83—86), e. g. *qa·gut* 'through (on) the surface.' It is hardly as

[1] Further South on the Eastcoast (from about Ittoluartiwin) to Frederiksdal on the Westcoast it is more common that the WGr. *ꟻ* has become *k·* (possibly first a *x·*, then a *k·*).

EGr. *i·^{w}k·iaq* — WGr. *iꟻ·iaq* 'bread.'
» *ine·kia* — » *inoꟻ·ia* 'his place of birth; birthday.'
» *sinik·ia* — » *siniꟻ·ia* 'his sleeping place.'
» *pik·icsa·* — » *piꟻ·is·a·* 'his opportunity.'
» *uk·arpa·* — » *uꟻ·arpa·* 'bathes him; washes him.'
» *Suk·e* — » *Suꟻ·ĭa* 'Sophia.'

common, however, as in South Greenland, having often at Ammassalik (as in NWGr.) passed into *ŋ*, e. g.

EGr.	*aqaŋe*	—	SWGr.	*aqage*	'to-morrow.'
»	*qaqoŋo*	—	»	*qaqugo*	'when? (in the future).'
»	*iŋa*	—	»	*iga*	'a pot.'

The usus is wavering in many cases, some using *g* and others *ŋ* in the same words; there is a free alternative in the verbal terminations, e. g. *-pugun* 'we', *-tigin* 'us', *-giga* 'I — it or him' etc.; one says *aŋ·eŋiŋa* another *aŋ·igiga* 'I concealed it; kept it secret' (the latter form = SGr.); the same applies to many stems of words, one says *iŋala·q*, another *igala·q* 'a window'; *iŋip·a* or *igip·a* '(the bee) stung him.' *g* is used constantly, e. g. in *puguk·ät* 'berries' where the *g* comes from *k*, the word being formed of WGr. *pukup·a·* 'picks berries.' — *g* bears an affinity to *r*, and is sometimes replaced by it; some, for instance, pronounce *ke·rsaqaq*, others *ke·rsaraq* 'a caplin.' — Between two *i*'s *g* is easily dropped, e. g.

EGr.	*e··p·a·*	—	WGr.	*igip·a·*	'he throws it away.'
»	*te··wa·*	—	»	*tiguwa·*	'he takes it.'
»	*te··se·t*	—	»	*tigusa·^{w}t*	'a skin-creaser.'
»	*e·ma·*	—	»	*igima·*	'flexible bone head of the harpoon shaft.'

§ 17. — *n* is pronounced as in WGr. In final position it often replaces the WGr. *t*, e. g. *i^{w}t·in* = WGr. *i^{w}$_{L}$·it* 'you', but in certain intervocalic positions the loss of it has caused great disturbances in the EGr. language and made many words unintelligible to the Westgreenlander who hears this dialect for the first time, e. g.

EGr.	*e·*	—	WGr.	*inuk*	'man; human being.'
»	*ea·*	—	»	*ina·*	'his dwelling; nest.'
»	*cia·*	—	»	*sina·*	'its edge, side.'
»	*qe·rpa·*	—	»	*qinerpa·*	'looks around, spies.'
»	*e·rpoŋ*	—	»	*inerpoq*	'is ready.'

Only the short *n* is dropped in this manner, regularly in a strong position after an *i* (*e*) in a weak syllable, but never after an *a* or *u*, as in *aniwoŋ* 'goes out', *ana·* 'her elder brother', *uneq* 'armpit'. Neither is the long *n* ever dropped (thus always *in·i-*).

§ 18. — *c* (unvoiced, mouillé) is a mingling of a palatal *t* and *s*, at the same time post-dental and prepalatal, a sound I only know from the Eskimo language. When long it often takes the place of *cs* (*c·s*), ending as a strongly marked slightly š-holding *s* sound; this might also be transcribed roughly as *tjs*, but with these three sounds pressed together into one long sound with a noisy off-glide. The dividing lines between *c* and *c·* on one side and *ts* and *cs* on the other are not easily fixed in the quickly spoken language, and may therefore often

have been determined rather arbitrarily in my recording of the texts, but what characterizes *cs* contrasted with *ts* is the palatal position of the tongue, or the timbre mouillé of the *c*. The *s*-sound in *cs* corresponds to an š-like *s* in WGr. which in the past (Phon. Study pp. 89—90) I used to designate by the Greek ç, e. g.

EGr. *picsawa·* — WGr. *piç·awa·* 'he will get it.'

c occurs probably most northerly on the West-coast of Greenland where I think I have discovered almost quite the same sound in the district of the colony Upernawik, though, as it seemed, only used there individually. At Ammassalik the *c* is very common both as a short and a long sound (*c*, *cs*, *c·*). — It also replaces in some cases the WGr. ʟ·, e. g.

EGr. *ac·ina·q* — WGr. *aʟ·una·q* 'a skin-thong.'

§ 19. — *t*, the most commonly used consonant in the language may be compared with *k* (q. v.). In the words were *ts* occurs in Southern WGr. as against *tt* in North Greenland, the Ammassalik dialect as a rule sides with the southern forms, e. g.

EGr.	*a·tsa·rpoŋ*	—	WGr. *a·ᵗtsarpoq*	'yawns.'
»	*tikitsoq*	—	» *tikitsoq*	'who has arrived.'
»	*it·uarteq* or	—	» *itsuartoq*	'peeping through a window-pane, the ice etc.'
»	*icsiarteq*			

t· corresponds to WGr. *s* (as *cs* corresponds to WGr. ç) in many cases, e. g.

EGr.	*am·åt·åk*	—	WGr. *am·as·åk*	'a caplin.'
»	*sït·aq*	—	» *sis·aq*	'strand, beach.'
»	*tät·ane*	—	» *täs·ane*	'here.'
»	*måt·a*	—	» *mas·a*	'although.'

tˡ· regularly replaces WGr. ʟ in EGr., e. g.

EGr.	*itˡ·e*	—	WGr. *iʟ·o*	'house.'
»	*iʷtˡ·in*	—	» *iʷʟ·it*	'thou.'
»	*atˡ·eq*	—	» *aʟ·eq*	'the lowest.'
»	*martik*	—	» *marʟuk*	'two.'
»	*a·ʷtarpoŋ*	—	» *a·ʷʟ·arpoq*	'he leaves, departs.'

The WGr. *t*, on the other hand, as the final sound of a weak syllable, often becomes *l* or ɹ in EGr.: *naléq* 'floor, bottom' = WGr. *natéq* cf. § 21—22.

§ 20.— *j* is used as in WGr. (Phon. Study pp. 87—88,192), throughout. In some few cases it is retained where WGr. has got *s*, e. g.

EGr.	*-kajik*	—	WGr. *-kasik*	'bad, wretched.'
»	*cijamat*	—	» *sisamat*	'four.'
»	*ke··carma* (< **kiji-*)	—	» *kisima*	'I alone.'

§ 21. — *l* is frequently used in EGr. In some words it occurs occasionally, in other words constantly in the place of the WGr. *s*, e. g.

EGr.	*ilia*	—	WGr.	*isa·*	'his eye; the eye of a needle.'
»	*a·ʷlaq*	—	»	*a·ʷsaq*	'summer.'
»	*qiliwin*	—	»	*qisuit*	'drift-wood' (plural).
»	*-leq*	—	»	*-soq*	verb ending (participle).
»	*pusiŋaleq*	—	»	*pusiŋasoq*	'one lying with bottom up; a snail.'

l is certainly as a rule a voiced sound, but once in a while it occurs unvoiced or weakly voiced, e. g. *nilȧk* 'freshwater ice'; *qilȧk* 'sky'; *l̥* is about the same sound as the following *ɹ*.

§ 22. — *ɹ* is a tip of the tongue *r* (unvoiced), somewhat similar to the English. It occurs sometimes in WGr., but rather more frequently in EGr. where in a number of cases, though mostly sporadically, it takes the place of the WGr. *t*, *s* or *l*, e. g.

EGr.	*aɹéq*	—	WGr.	*atéq*	'name.'
»	*aɹa·ʷseq*	—	»	*ata·ʷseq*	'one.'
»	*aɹerpa·*	—	»	*atorpa·*	'uses it.'
»	*ta·ɹa·*	—	»	*ta·ta·*	'his servant.'
»	*täse··ɹar*	—	»	*täsiusaq*	'lake-like bay' (cf. § 23).
»	*iŋaɹa·q*	—	»	*igala·q*	'window.'
»	*na·ɹerser*	—	»	*na·ʷlersoq*	'increasing' (the moon).

§ 23. — *s* occurs partly as a single consonant, initially or between two vowels, partly in connection with *t* and *c* (*ts*, *cs*), in the latter connection often slightly palatalized (but with the blade of the tongue pushed forward, cf. § 18). In *ts* it is rather tensely articulated, otherwise somewhat loosely.

The loose *s* sometimes passes into a loose *l* (unvoiced?) or *ɹ* (*t*), e. g. one hears *Täse··lar* or *Täse··ɹar* beside the regular *Täse··saq* 'a lake-like bay' (the name of a small fiord at the colony), sometimes also *Täse··taq*. Very rarely a (weakly) voiced *s* is heard, e. g. in the very same last mentioned, *Täze··ɹar*.

At times an *s* drops out between two *i*'s, e. g. *uk·e··csaq* (or *uk·ïsicsaq*) = WGr. *uʷk·usis·aq* 'potstone'; *kia·i̯e*, instead of *kisia·i̯e* 'what is it, how wretched', from *kiséq* 'what' + *rajík* 'ugly, wretched.'

§ 24. — *p* (cf. also under *t*) is very common as an initial and intervocalic sound, but extremely rare as a final sound. The relative case that in WGr. is formed with *-p* is formed in EGr. with *p* or *m*. Occasionally I have heard an intervocalic *p* changed to *m*, in *amerqit* instead of the regular *aperqit* 'oracle spirit.'

p· replaces regularly the WGr. *F·*, e. g. *up·a* = WGr. *uF·a* 'there (it is)' (in EGr. the meaning is changed to 'is it so? possibly'); but in the district around Cape Farewell the WGr. *F* has passed into *k·*, see under *k* (§ 15, foot-note).

§ 25. — *w* is the voiced bilabial. In EGr. the *w* is often left out in the 3d person singular of the verbs, indicative, *-oŋ* instead of *-woŋ*, e. g. *toquoŋ* = WGr. *toquwoq* 'is dead', *na·oŋ* = WGr. *na·woq* 'grows', *ne··oŋ* or *ne··woŋ* = WGr. *neriwoq* 'eats.' On the other hand *w* is often generated as a gliding sound in EGr. after an original *u* which here becomes an *i*, e. g. *iliwa* = WGr. *ilua* 'his or its inside', or after the loss of an intervocalic *n*, as the remains of an original *u*, e. g. *e·win* = WGr. *inuit* 'the human beings.' Altogether there occur in EGr. a number of cases of labialized consonants (exponent ^{w}) where the labialization is simply the remnant of a *u* changed to *i* or an *o* changed to *e*, which still like an immortal soul hovers round the consonant immediately following, e. g. *Täse··^{w}l^{w}ar* < WGr. *Täsiusaq*; *it·e^{w}r^{w}a* < WGr. *iL·ora* 'my cousin'; *erqe^{w}R^{w}iga* < WGr. *eR·origa* 'I who wash it.'

Vowels.

§ 26. — Among the uvularized vowels there occur in EGr. besides the otherwise wellknown *er*, *or* and *ɔr* timbres, more closed ("high") shades also, approximately *ir* and *ur*, sounds probably attached to a representation of the more primitive sound aimed at, e. g. *qurtulurpoŋ* 'it drips (everal times)' instaed of *qortulorpoŋ* (WGr. *-sorpoq*).

Vowel harmony is a phenomenon of sporadic occurrence in EGr., e. g.:

Text no. 270, l. 4-5. Suffix $-q^{i}_{it}j(oq)$ 'also' in:	The suffix *-ŋo·q* (*ro·q*) or *-ŋe·q* 'is said', in:
e·iwoa 'I long' — *e·iŋijoa* 'I — also'	*Qa·ta·juŋ·o·q* 'Qatajuk is said' (Text 192)
o·luwoa 'I whimper' — *o·luŋujoa* 'I — also'	*co·ro·ŋ* 'why, is said (asked)'
	sunaŋe·q, *iʷn·aŋe·q*, *o·aŋ·e·q* 'what, yon, I, is said'

§ 27. — *ï* and *ü* belong together being just slightly varied tones of the same sound. The rounding of the lips by *ü* and the shades (*ö*, *ÿ*) lying further back is only slight, and all these timbres are about as nearly related to the mid-vowels as they are to the pure, high *i* and *u* sounds, e. g. EGr. *ï^{w}t·^{w}ïn* (but more often *i^{w}t·in*) = WGr. *i^{w}$_{L}$·it* 'thou (you)'; *tösün·aqa·^{r}* = WGr. *tusünaqa·^{o}q* 'he is enviable'; *tïc·öaqa·^{r}* = WGr. *ti^{w}s·inaqa·^{o}q* 'it is fun, comical.' Cf. § 9.

§ 28. — *i* occurs frequently, *u* less frequently than in WGr., because *i* throughout East Greenland has superseded *u* in a great many words and suffixes. This tendency has gone round Cape Farewell and has reached all the way up to the southern neighborhood of

Godthaab (64° N. lat.).[1] — The change is limited to certain words while others have retained their *u* unmolested, e. g.

EGr. *i*	WGr. *u*	EGr. *u* = WGr.
aqiwa	— *aqua* 'the stern of a boat.'	*ulua* 'stoneblade (weapon head).'
sikin	— *sikut* 'ice' (plural).	*pujȧk* 'old blubber.'
ilimo·rpoq	— *ilumo·rpoq* 'is turned inwards to oneself; is honest.'	*iloquta·* 'his liver.'
ise·p·a	— *usiuᴦ·a* 'what a surprise — I had thought.'	*nusup·a·* 'pulls at it.'

§ 29. — The same applies to *e* and *o* as to *i* and *u*:

EGr. *e*	WGr. *o*	EGr. *o* = WGr.
it·e	— *iʟ·o* 'house.'	*isoquta·* 'a knob on the end of a shaft.'
aje^{w}ŋ·ilaq	— *ajoŋ·ilaq* 'is not bad, is good.'	*co·a* 'the foremost part of it.'
erqerpara	— *erqorpara* 'I hit it.'	*nu^{w}k·^{w}oq* 'dried meat.'
e^{w}ŋ·^{w}erter	— *eŋ·ortoq* 'singing.'	*orqumut* 'to the south.'
qe·rpik	— *qiorᴦik* 'a cutting board.'	*O·ŋ·ut·oq* (name of a mountain).
		qo·q 'urine.'

In several cases the EGr. dialect has double forms, e. g. *-ŋ·e·q* or *-ŋ·o·q* 'it is said.'

§ 30. — There are even cases which are quite the reverse and contrary to the rule, and where the East Greenland word shows the *u*-form as against an *i*-form in WGr., e. g.

EGr. (Amm.) *nipup·oŋ* — W.Gr. *nipip·oq* 'adheres to';
» *oqumaŋ·erpoŋ* — » *oqimaŋerpoq* 'has a nightmare.'

Quantity and Change of Quality.

§ 31. — (·) A dot at the top after a sound means that it is long. (··) Two dots after a vowel that it has double length and, as a rule undulating accent.

The long (geminated) sounds last twice as long as the short, e. g. *a·ŋa·* 'he fetches it'; *aŋ·e·p·a·* 'he conceals it for him, keeps it secret'; *tik·iwe·* 'a thimble guard'; *te··wa·* 'he takes it, holds it in his hand' (= WGr. *tiguwa·*); *te··miaq* 'that which one holds in his hand.' Most of the consonants and the vowels may be both long and short.

A long sound is not unfrequently shortened in EGr. by the word's suffixation or merely owing to quick speech where such an abbreviation would not occur in WGr., e. g. *aŋake·tulerpoŋ* 'he begins to

[1] Schultz-Lorentzen was the first to call attention to this ("The Immigration of the Eskimo" in "Medd. om Grønland", 1904, vol. 26, p. 305 seq.). He has also shown that many of the expressions peculiar to the East coast are (or have been) in common use in the South-dialect of West Greenland. A further contribution that will prove particularly useful to EGr. lexicography has been rendered later by P. Vibæk (in Medd. om Grønland, vol. 33).

act as an angakok' (with a short *k*), cf. WGr. *aŋak·oq* with a long *k*. Inversely EGr. has often got a lengthened vowel (*aŋak·e·q*) as against WGr. short vowel (*-k·oq*).

§ 32. — Constantly short are the voiced oral consonants: *r*, *g*, *j*, *l*, *ɹ* and *w*. In the course of the inflection or suffixation of the words these sounds, in consequence of the moving of the stress, undergo a gradation by which they are lengthened and aspirated as follows:

Base	Mutation	Examples (EGr.)
r or *R*	> *rq* [ʳq·]	*ateréq* (or *ate·q*) 'jaw' in plural *atérqit*
g	> *kk* [k·]	*ke·rsagák* 'caplin' » » *ke·rsák·ät*
j	> *cs* [c·ˢ]	*nujåk* 'hair (on the head)' » » *núc·sät*
l or *ɹ*	> *tt* [t·]	*pulawóŋ* 'creeps in' in derivation *put·ale* 'trap' (WGr. *puʟ·ät*)
w	> *pp* [p·]	*iwérpa·* 'pursues him in a drum-fight' > *íp·íp·óŋ* 'has set out on a drum-fight'

We find the same mutation in the EGr. dialect in those cases where, in the WGr. dialects, we have long open consonants (geminated fricatives namely ʀ·, χ·, s·, ʟ·, ғ·), for these, in EGr., are changed to closed or semiclosed consonants (tenues), as exemplified above under the respective sounds (*q*, *k*, *c*, *t*, *p*). — A reservation must, however, be made with regard to *rq* where the original ʀ· is sometimes retained in EGr. where, for instance, I could record forms (possibly sporadically in the speech of certain individuals) such as *taʀ·it·ine* beside *tarqit·ine* 'hiding'; *taʀ·a·* beside *taq·a·* 'a reflection of him in the water.' — Further, while WGr. *rʟ* has become *rt* in EGr., and *rs* most frequently *rc*, the WGr. *rғ* has sometimes become — not *rp* as might be expected — but *rq*, especially so in the South dialect (cf. under *q*, § 11, footnote) less frequently or perhaps never in the Ammassalik dialect (*o·narqe* 'lamp' < *o·narғik*?).

Assimilation.

§ 33. — The peculiar formations of the Ammassalik dialect are in many instances due to an extinction of some sounds and to the breaking up and fusion of the remaining sound-associates caused thereby. After the wild whirl of the Dance of Death come the peace and new-creation of the assimilations; too often the new formation has changed its countenance and bears no resemblance to its origin. In the Eskimo language this constantly repeats itself: the more westerly formations are the more conservative, the East dialects are ever disposed to hatching out metamorphoses. In East Greenland this tendency reached its culmination, and I shall here present some typical instances from the Ammassalik dialect.

Phones		Examples		
EGr.	WGr.	EGr.	WGr.	Translation
pp	— *rp*	*ap·arter*	— *arpât·oq*	'one who runs; running'
»	— »	*mɔp·arter*	— *morpartoq*	'one who sinks down; sinking'
e·	— *iŋe*	*e·rtalin*	— *iŋerʟasut*	'they who move along; moving along'
»	— »	*e·aqâte·wa·*	— *iŋiaqatiga·*	'is his attendant, companion'
e·w	— *inu*	*e·win*	— *inuit*	'men, human beings'
ea	— *ina*	*ealĭwa*	— *inalua*	'his (or its) intestine'
e·o *e·ŋo*	— *inuro*	*e·ojuk* *e·ŋojuk*	— *inorujuk*	'wretched or poor man'
e··le	— *inute*	*te··leqitâ·q*	— *tinutequsa·q*	'tidal channel'
e··	— *erini*	*e··narpoŋ*	— *erininarpoq*	'is homesick, feels longing'
»	— *iŋi*	*e··p·a·*	— *igip·â·*	'throws it avay'
eɛr	— *erin·er*	*e·ɛrsa·rpoq*	— *erin·ersa·rpoq*	'sings solemnly'
o·	— *o·* *oŋo*	*no·p·a·*	— *no·p·a·* *nuŋup·a·*	'moves it' 'eats it up; devours, consumes it'
e·ia·	— *eriara*	*ane·ia·miŋ*	— *aneriaramik*	'when they went out'
a·i *aji*	— *aju*	*a·icaŋ·im·ât* *ajïcaŋ·im·ât*	— *ajus·aŋ·im·at*	'because it would be good (or possible)'
ii	— *aju*	*siik·ama*	— *sajuk·ama*	'because I shivered'
e·	— *aŋo·*	*aʀe·kut*	— *aqaŋo·kut*	'the following day'
e·we·	— *aŋuagu*	*aʀe·we·kut*	— *aqaŋuaguk·ut*	'the day after the following'
awa	— *iwi*	*sawarana·rtik*	— *siwiŋâna·rsuk*	'a slope, decline (place name)'

Among the particularly violent outcrops of the phonetic fusion I may quote from one of my records this form *qaŋiar-* instead of *qaŋanisar* 'an old person': the latter form is otherwise the prevailing one in Greenland, also in EGr., but occasionally the former also may be heard and is even in accordance with phonetic rules in the Ammassalik dialect. — Less frequent are perhaps the following modes of pronouncing that I also noted in the course of the dictation of a tale: *unti·ara·it* instead of *ornitsiarait* 'they generally come to them', and *an·tänia·tiŋ* instead of *anitänia·tiŋ* 'come out both of you!'

INFLECTION

§ 34. — The more thorough presentment of the East Greenland inflection must be postponed to some later occasion. In its essential features it does not differ very much from those of the Westcoast dialects, though considerably as to details. I shall here confine myself to the main lines.

Many, but not all of the irregularities known from the West-Greenland grammar are found again in that of East Greenland, namely in the nominal flection, and here as there they are mostly attached to a shift of stress in the words during their inflection, as when, e. g., in WGr. *améq* 'a skin' in plural gets the stress pushed back

on the first syllable and becomes *ám·it*, or *alóq* 'a boot-sole' in plural becomes *ál·ut*. It is the inner parts of the words, not their endings that show irregularities.

§ 35. — The Eastgreenland grammar has the same classes of inflection as Westgreenland's, cf. my previous exposition of these in my grammatical sketch (Eskimo §§ 18—21).

The phonetic changes just mentioned naturally put their impress upon the forms of inflection in the Ammassalik dialect. The alternation of *n* and *t* as plural-marks, of *m* and *p* as relative-marks, also known from West Greenland, in the Ammassalik dialect tend to give predominance to the nasal sounds. I have been unable to ascertain any regularity in this alternation that only seems to be of an occasional or individual nature.[1] The same applies to the consonantal final sounds in absolutive *q ŋ r* which alternate in the same words without changing the meaning in the least, e. g. *tupéq* = *tupéŋ* = *tupér* 'a tent'; likewise is *k* displaced by *ŋ* and *t* by *n* in the words ending in the sounds without the slightest difference in meaning.

The fluctuation seems to depend on the different tendencies of the individuals in their pronunciation, and to some extent also to be caused by the nature of the language, that is, the influence from the quality of the following initial sound. The same applies to the loss of final *n* or *t* (*i^{w}t·i* for *i^{w}t·i$^{t}_{n}$*) and of the relative-mark *m* or *p*. The loss of *m* or *p* is very common in front of words that begin with a consonant, so that e. g. instead of the regular *to^{w}q·ip qa·ne* 'on top of the tent' (*tupéq*, in relative *to^{w}q·ip*) we get *to^{w}q·e qa·ne*. I found that the relative-ending is used only very rarely in the Am massalik dialect where the rule is to say, e. g. *kɔ· iliwane* instead of *kɔ·m iliwane* 'in the interior of the river' (*kɔ·k*) or *it'i silata·ne* instead of *it'im silata·ne* 'outside of the house' (*it·e*).

Absolutive and Relative.

§ 36. — These names express a fundamental differentiation in the logic of the Eskimo grammar. When I am to give here a definition for practical use, it is not my intention to fix any definite view of this point in the grammar, of which opinions still differ. The entire question of subject, object and possession in the morphology of this language demands a comprehensive investigation in connection with

[1] There is here an evident conformity to the Eskimo tongue on the Baffin island west of the Davis straits where the same fluctuation of the final sounds was observed by F. Boas (cf. my Eskimo sketch, 1911, pp. 985 and 987, note 1) but I cannot say that I have noticed in East Greenland any constant difference in the pronunciation of men and women in this respect, such as Boas asserts with regard to the Baffinlanders.

the problem of the universality of human logic and the varying forms for expression in many different languages.

The differentiation in question consists of a grammatico-logical contradistinction that asserts itself by the synthesis of the parts of the sentence, and that makes a formal appearance in the systems of inflection of both nouns and verbs. It does not coincide with what we understand by case or mood or tense in our own grammatical system, but is closely related to the logical contradistinction between transitive and intransitive.

Examples showing the use of Absolutive and Relative:

Absolutive		Relative	
arnaq	—	*arnap*	'woman; mother — woman's; mother's'
arnara	—	*arnama*	'my mother — my mother's'
qim·eq	—	*qim·ip*	'dog — the dog's'
qim·ia	—	*qim·iâta*	'his dog — his dog's'
takiwoŋ	—	*takim·at*	'sees — because (when) he sees or saw'
takiwa·	—	*takim·ago*	'sees him — because (when) he sees or saw him (it)'
takiwoa	—	*takiŋama*	'I see — because (when) I see or saw'

arnara o·mawoŋ 'my mother lives' (intransitive verb)
arnara takiwa· 'my mother (she) was seen by him i. e. he saw my mother'
arnama qim·ia 'my mother's, her (*-a*) dog.' *arnap qim·ia* 'a woman's (her) dog'
qim·ip arna· 'the dog's, its (*-a*) mother'
qim·iâta arna· 'his dog's (its) mother'
arna·ta qim·ia 'his mother's (her) dog'
arnama takiwa· 'my mother (she) saw him (or it)'
qim·ip takiwa· 'the (or a) dog (he, it) saw her (him, it)'
arnama qim·ia takiwa· (grammatically ambiguous form of sentence) { 1) 'my mother's (her) dog (it) was seen by him' 2) 'my mother (she) saw his dog'
arnama qim·iâta takiwa· 'my mother's (her) dog saw him (her, it).
takiŋama takiwa· 'when (or because) I saw, he saw him (her, it)'
takim·ago o·mawoŋ 'when he saw it, it (or he) lived'

The Absolutive is a form of independence, monumental and complete within itself, like the nominative of the Latin noun and the finite forms of the verb. The Relative is the corresponding form of dependence of the word supplied with a formal criterion of the solidary or subordinate function in the sentence, grown out of the formative *-p* or *-m* (in the singular). The relative condition is rendered, as regards the nouns, 1) partly by our genitive of the noun (the dog's, my mother's) 2) partly by the position of the noun as subject for an actually transitive verb, i. e. one that has an object or includes an object marked by a personal (i. e. possessive) suffix e. g. the last *a·* in *qim·ip takiwa·* 'the dog('s) saw him, her, it' (*-a·*).

With regard to the verbs the relative is rendered by conjunctions, such as 'because, as, if, when', etc.

§ 37. — In his classical grammar of the Greenland language KLEINSCHMIDT designated the same contradistinction in the language by the appellations subjective and objective. We prefer here the names relative and absolutive, because they are not prejudicial as regards the origin or the psychological basis of this grammatical category or confine the phenomenon to any particular class of words.

Within the verbs the relative suffixes are attached to two modes of the verb, and these modes only occur with relative forms in relative "action."

Every noun can be inflected in relative and in absolute action depending on the part it plays in the sentence. It should be noted that the term "sentence" has a somewhat different meaning in the Greenland tongue than the one we apply to it in our strongly analytical languages.

A. NOUNS.

§ 38. **Primary Suffixes.** —

I. Plural Inflection (*-n* or *-t*).

Classes or Groups of Examples	Singular	Dual	Plural
1	*-e*	*-iŋ, ik*	*-in, it*
2	*-aŋ, ar, aq*	*-åŋ, åk*	*-än, ät*
3	*-eŋ, er, eq*	*-iŋ, ik*	*-in, it*
4	» » »	—	*-e·n*
5	» » »	—	*-erin*
6	*-ik* (*iŋ*)	—	*-e·*
7	» »	—	*-e·n*

II. Relative Inflection (*-m* or *-p*) (only in the singular).

Classes or Groups of Examples	Absolutive	Relative
8	*-e, er, eq*	*-im, ıp, e*
9	*-å, n, t*	*-tep, te*
10	*-eŋ, er, eq*	*-e·p, e·*
11	» » »	*-erim*
12	» » »	*-(q) e*
13	*-iŋ, ik*	*-ım, ıp*
14	*-o·ŋ, o·k*	*-v·m, o·p, o·*

Examples.

I. Plural and Dual Inflection.

singular dual plural

1. *åsåle* *åsåliŋ* *åsålin* 'receptacle on the kaiak deck (for the harpoon line)' — WG. *asåloq*, plur. *asåʟ·ut.*
2. *nujaŋ, nucsåk, nucsät* 'hair (on head)' — WGr. *nujaq* plur. *nutsät.*
3. *tåléŋ, tät·ik tålin* 'arm' — WGr. *tåléq, tåʟ·ik, tåʟ·it.*
4. *iméŋ,* plur. *imé·n* or *imin* 'lake' — WGr. *iméq, erʷŋit.*
   nåtéŋ, plur. *nåt·e·n* 'bottom' — WGr. *nåteq, narqit.*
5. *nerter,* plur. *nerterin* 'goose' — WGr. *nerʟeq, nerʟerit.*
6. *malik,* plur. *male·* or *mät·erin* 'wave' — WGr. *malik, maʟ·it.*
   kamik, plur. *kamé·* or *kaʷŋ·ʷät* 'boot' — WGr. *kamik, kam·it.*
7. *iwík,* plur. *iwé·n* 'grass' — WGr. *iwík, ıꜰ·it.*

II. Relative Inflection.

8. *åsåle,* relative *åsåli*$^{m}_{p}$ 'receptacle' — WGr. *åsåloq,* relative *åsåʟ·up.*
   it·e, relative *it·im* 'house, hut' — WGr. *iʟ·o, iʟ·up.*
9. *uåt*$^{t}_{n}$, rel. *uåté* 'side-wall' — WGr. *oŋåt, oŋåtip.*
10. *nåtéŋ,* rel. *nåté·*$^{m}_{p}$ 'bottom' — WGr. *natéq, nárqup.*

11. *ciŋéŋ*, rel. *ciŋerim*, 'boot-lace' — WGr. *siŋéq, siŋerup.*
12. *tupéŋ*, rel. *toq·e$^{m}_{p}$* or *toq·e* 'tent.' — WGr. *tupéq, tor^{w}qup.*
13. *mâlík*, rel. *mât·i$^{m}_{p}$* 'wave.' — WGr. *mâlík, mâɪ·up.*
14. *kv·ŋ*, rel. *kv·$^{m}_{p}$* or *kv·* 'river.' — WGr. *kv·k, kv·p.*

§ 39. Secondary Suffixes. —

III. Possessive Inflection.

First Person.

Object's	Absolutive: Singular (my)	Absolutive: Dual (our both)	Absolutive: Plural (our)	Relative: Singular (my —'s)	Relative: Dual (our both —'s)	Relative: Plural (our —'s)
Sing.	1 *-ra, ŋa, ga*	4 *-r·pu$^{k}_{ŋ}$*	7 *-rpu$^{t}_{n}$*	10 *-ma*	13 *-^{w}t·a*	16 *-^{w}t·a*
Dual	2 *-k·a$^{k}_{ŋ}$*	5 *-p·u$^{k}_{ŋ}$*	8 *-$^{(w)}$p·u$^{t}_{n}$*	11 *-m·a, (r)ma*	14 *-^{w}t·a*	17 *-^{w}t·a*
Plural	3 *-k·a, ^{w}k·a*	6 *-p·uk,(wuk)*	9 *-p·u$^{t}_{n}$, wu$^{t}_{n}$*	12 *-ma*	15 *-^{w}t·a*	18 *-^{w}t·a*

Second Person.

	Singular (thy)	Dual (your both)	Plural (your)	Singular (thy —'s)	Dual (your both —'s)	Plural (your —'s)
Sing.	19 *-e·$^{t}_{n}$, in, it*	22 *-rse, ce*	25 *-ce, se*	28 *-rpe, win*	31 *-se*	34 *-rce, s·e, se*
Dual	20 *-k·ik, k·in*	23 *-k·i, k·ik*	26 *-k·i(?), s·e*	29 *-rpe, p·e(?)*	32 *-s·e(?)*	35 (?) —
Plural	21 *-tit, ^{w}tin*	24 *-t·ik*	27 *-ce, se*	30 *-win*	33 *-se*	36 *-^{w}ce, c·e, ^{w}s·e, se*

Third Person (Ejus).

	Singular (his)	Dual (their, both)	Plural (their)	Singular (his —'s)	Dual (their both —'s)	Plural (their —'s)
Sing.	37 *-a*	40 *-âk*	43 *-ät*	46 *ata, äta, -a·^{i}ta*	49 *-isa*	52 *-äta*
Dual	38 *-âk, a·k*	41 *-âk*	44 *-a·k*	47 *-äta*	50 *-äta* (?)	53 (?) —
Plural	39 *-ât, ân*	42 *-âk (a·k)*	45 *-a·t, a·^{i}n*	48 *-isa*	51 *-isa*	54 *-isa, (äsa)*

Fourth Person (Suus).

	Singular (his own)	Dual (their own both)	Plural (their own)	Singular (his own —'s)	Dual (their own both —'s)	Plural (their own —'s)
Sing.	55 *-ne, (i)ne, (r)ne*	58 [*-tik, (r)ne*]	61 *-(r)tik, te*	64 *-me, (e)*	67 —	70 *-me, e*
Dual	56 *-ne, n·e*	59 *-tik, n·e*	62 *-n·e*	65 *-me*	68 ? —	71 ? —
Plural	57 *-ne, (i)ne*	60 [*-tik, ^{w}t·ik*]	63 *-tik, ɹik, te*	66 *-me*	69 —	72 *-me, e*

Examples.

	erneq 'son' Absolutive (my)	(our)	Relative (my)	(our)	*pe* 'thing' Absolutive (my)	(our)
Sing.	1 *ernera*	7 *ernerput*	10 *ernerma*	16 *erni^{w}t·a*	*piŋa*	*perpun*
Dual	2 *ernik·ak*	5 *ernerpuŋ*	11 *enerma*	17 *erni^{w}t·a*	—	—
Plural	3 *ernik·a*	9 *erniwun*	12 *ernima*	18 *erni^{w}t·a*	*pik·a*	*piwun*
	(thy)	(your)	(thy)	(your)	(thy)	(your)
Sing.	19 *ernerin*	25 *ernerce*	28 *ernerpe*	34 *erni^{w}c·e*	*pe·t*	*pise*
Dual	20 *ernikik*	26 *ernis·e*	32 *ernis·e*	35 *erni^{w}c·e*	—	—
Plural	21 *ernitit*	27 *ernise*	30 *erniwin*	36 *erni^{w}c·e*	*pitin*	*pise*

	Absolutive		Relative		Absolutive	
	(his)	(their)	(his)	(their)	(his)	(their)
Singul.	37 *ernera*	43 *ernerän*	46 *ernerâta*	52 *ernerâta*	*pia*	*piän*
Dual	38 *nerâk*	41 *nerâk*	47 *nerâta*	53 (?) —	—	—
Plural	39 *nerân*	45 *nerân*	48 *nerisa*	54 *nerisa*	*piän*	*piän*
	(his own)	(their own)	(his own)	(their own)	(his own)	(their own)
Singul.	55 *ernine*	61 *ernertik*	64 *ernerme*	70 *ernime*	*pine*	*pili*$^{k}_{ŋ}$
Dual	56 *ernin·e*	59 *ernitik*	65 *ernerme*	71 *ernime*	—	—
Plural	57 *ernine*	63 *ernitik*	66 *ernerme*	72 *ernime*	*pine, (iŋ)*	*pili*$^{k}_{ŋ}$

Further Examples.

First person.—1 *paniŋa* 'my daughter' (<*panik*). *it·era* 'my cousin' (<*it·eq*). — 7 *panerpun* 'our daughter.' — 8 *panip·un* 'our two daughters.' *it·iwun* 'our two cousins.' — 9 *panip·un* 'our daughters.' — 10 *it·erma* or *it·ima* 'of my cousin.' — 13 *it·ï^{w}t·a* 'of our both cousin.' — 16 *nunä^{w}t·a ila·ne* 'in a part of our country.'

Second person.—*pane·n* 'thy daughter' (<*pani-in*). *it·it* 'thy cousin.' *atit* 'thy name' (<*atéq*)·*sarqisit* 'thy kaiak' <*sarqin.* — 20 *panik·ik* 'thy two daughters.' *it·ï^{w}k·ik* 'thy two cousins.' — 21 *panit·in* 'thy daughters.' *it·ï^{w}tin* 'thy cousins.' — 25 *panice* 'your daughter.'— 26*panis·e* 'your two daughters.' *it·erse* 'your two cousins.'— 28 *it·erpe* 'of thy cousin'. *ciŋ·iwit* 'of thy boot-lace' (< *ciŋeq*). — 34 *it·ïse* 'of your cousin.' — 36 *it·ïse* 'of your cousins.'

Third person.—37 *pania* 'his daughter.' *it·ïwa* 'his cousin.' *ania* or *aniŋa* 'her younger brother.' — 39 *it·ïwän* 'his cousins.' — 40-42 *paniâk* 'their both daughter or daughters.' — 43 *it·^{w}a·iwa* 'their cousin.' — 45 *it·ïwän* 'their cousins.' — 46 *it·iwäta* 'of his cousin.' *aniäta* or *ana·ta* 'of her younger brother.' — 48 *it·ïwisa* 'of his cousins.' — 58 *it·^{w}a·iwäta* 'of their cousin.' — 54 *it·ïwisa* 'of their cousins.'

Fourth person.—55 *panine* 'his own daughter.' — 63 *pitik, piliŋ* 'their own things.' — 63 *âŋakicsartik so··leqita·* 'the beginnings of the angakok pupils.' — 64 *it·ime* 'of their own cousin.'

IV. Casal and Local Inflection.

§ 40. — The ablative case known from the grammar of West-greenland and formed with the suffix *-mit* is unknown in EGr. Add to this that in many instances the WGr. allative case (*-mut*) is also unused, as the very frequent instrumentalis is preferred in verbs of movement to designate the goal of the movement (or sometimes its starting point). Finally the endings of the three actual cases pass into each other in a manner often rather confusing, partly on account of the indistinct pronounciation or downright change in pronunciation (not only $t > n$ and $k > ŋ$, but even $n > ŋ$), and partly because the passing over of the vowel $u > i$ is penetrating into these endings. Accordingly there seems to exist a strange, individual uncertainty in the use of all these endings, a grammatical fluctuation due to the arbitrary employment of the final groups *un*, *in*, *uŋ* and *iŋ* which often seem to act as substitutes for each other without any difference in the meaning. Perhaps there are new differences developing (e. g. *-(i)^{w}nuŋ* 'from or of mine —', *-(i)^{w}niŋ* 'from or of yours' —?). When

the final consonant drops out entirely, which may also happen, the preceding vowel is often faintly nasalized.

§ 41. **Case Suffixes.** —

Simple suffixes.

Locative	Allative	Instrumentalis	Prosecutive
-me	*-mun, (muŋ)*	*-miŋ($^{k}_{ŋ}$)* or *-me·ŋ($^{k}_{ŋ}$)*	*-gin, k·ut, k·i$^{t}_{n}$*

Element of compound suffixes.

-ne	*-nun, nin*	*-nu$^{k}_{ŋ}$, ni$^{k}_{ŋ}$*	*-kut, kit, k·i$^{t}_{n}$*

Compound suffixes (local + possessive).

Person	Locative sing.	Locative plural.	Allative sing.	Allative plural.	Instrumentalis sing.	Instrumentalis plural.	Prosecutive sing.	Prosecutive plural.
First	*-^{iw}ne*	*-t·i^{w}ne*	*-^{w}n·un($^{n}_{ŋ}$)*	*-ti^{w}n·un*	*-^{w}nuŋ, ^{w}n·iŋ*	*-ti^{w}n·uŋ* *-t·i^{w}ni$^{k}_{ŋ}$*	*-^{w}ku(t), ^{w}k·u*	*-^{w}k·ut* *-^{w}tigin*
Second	*-^{e}rne*	*-$^{s}_{c}$ine*	*-^{e}rnin?*		*-n·uŋ, n·iŋ*		*-kin, ^{w}t·igin*	*-cigin* *-csigin*
Third	*-^{a}ne*	*-^{a}n·e*	*-^{a}nin*		*-^{a}ni$^{k}_{ŋ}$*	*-^{iw}n·i$^{k}_{ŋ}$*	*-^{a}gin*	*-^{a}sigin*
Fourth	*-^{i}ne*	*-^{i}ne*	*-minin?* *-me·n?*		*-me·$^{k}_{ŋ}$*		*-migin?* *-me·n?*	— —

Examples.

Locative.— *tupi^{w}n·e* 'in my tent (or tents).' — *tupit·i^{w}ne* or *-niŋ* 'in our tent (or tents).' — *tuperne* 'in thy tent (or tents).' — *tupicine* 'in your tent (tents).' — *cia·ne* 'in front of it.'

Allative.— *kaŋimun* 'towards the interior part (of the coast).' *akimun* 'to the opposite side (coast).' *orqumun* 'to the south.' *kim·un* 'to the east.' *am·un* 'downwards.' *ilim·un* 'inwards.' — *nunamuŋ* 'to land.' *asimuŋ e·rtawoŋ* 'he moves to the place beyond.' *cä·nimuŋ* 'sidewards.' *kit·ermuŋ* 'to the contrary side, inverted, inversely.' — *tunu^{w}n·un* or *tunu^{w}nuŋ* 'to the space (or place) behind me'; *ilin·uŋ* 'into my interior'; *piläsän·oŋ* 'to or for my capture.' — *sarqar^{w}tin·u$^{n}_{ŋ}$* 'to our sunny side.' — *toa·nin* or *toa·ne^{n}* 'in the direction of it, towards it.'

Instrumentalis.— *asimiŋ ak·erpoŋ* 'he approaches from the place beyond.' — *erni^{w}nuŋ* 'from (by) my son.' *nakiwi^{w}n·iŋ* 'from (by) my father.' — *nakiwit·i^{w}nik* 'from (by) our father (or fathers).' *qulätiwn·ik* 'from our ceiling.' — *ernin·iŋ* 'from (by) thy son.' *nakiwin·iŋ* 'from (by) thy father.' *parpale·li^{w}nik* 'with thy hammer.' — *erneraniŋ* 'from (by) his son.' *parpale·ta·nik(ŋ)* 'with his hammer.' — *parpale·me·(ŋ)* 'with his own hammer.' *pila··tame·ŋ* 'with his own knife.' *qim·ime·ŋ uweqalerpoŋ* 'she began to have her dog as husband.' *aŋake·nerme·ŋ* 'by means of his ability as angakok.' — *ernersi^{w}nik* 'from (by) his or their (own) sons.'

Prosecutive.— *ima·gin* 'through (by) the sea.' *sikik·ut* 'by (over) the ice.' *silak·it* 'through the air.' *qamucik·it* 'by sledge.' — *it·i^{w}k·u^{t}* 'by (over) my (our) sleeping platform.' — *it·eragin* 'by (over) his platform.' — *it·icsv̈gin* 'by (over) your platform.' — *it·erasigin* 'by (over) their platform(s).' *nalâsigin* 'by (at) the time of their arrival.'

§ 42. — The possessive suffixes (= personal endings), are mostly in common and the same for nouns and verbs, but must be designated differently for both of these classes of words in the event of being translated into our languages, in the case of nouns as 'my, your, his, our' etc., in the case of verbs as 'I, you, he, we', and in some instances (transitive verbs) thus as 'me, you, him, us', etc. I refer to my systematic account of these numerous endings in my Eskimo Sketch § 31, where I have divided them into four groups A, B, C, D. Here I shall designate these groups by: α, β, γ, δ respectively.

B. VERBS.

§ 43. **General remarks.** — All the modes (moods) of the verb are inflected with personal suffixes, most of them both with simple and with compound suffixes; in the latter besides the subject the object also is incorporated, so that e. g. in the imperative mode the verb has not only the form 'see!', inflected in the singular ('thou') and plural ('you'), but also the forms: 'see me, see us, see him, see them!' etc., each in one word with separate endings for each combination of who shall see whom: 'thou—me, you—me, thou—us, you—us', etc.; and in the interrogative mode other forms: 'dost thou see me, do you see me, dost thou see him, does he see us?', etc., thus a new series of combinations for each mode. By means of a criterion, insignificant as to sound, but clear phonetically the special logical constellation is characterized in a different manner for every mode so that not only the principal sense of the verb, but also its effect and action in the sentence, the person and number and mutual relation of its subject and object are plainly expressed in one single word, namely the modal character plus a combined suffix. The combinations as between the subject 'I, thou, he' and the object 'me, thee, him, himself', etc. (the corresponding in plural) amount in the single mode to 52, and as there are three modes where these combinations occur of necessity, i. e. both logically and in reality, we get for their part alone 156 combined endings in the conjugation of the verb to indicate the grammatical reciprocity of the persons; but there are many more, for there are 12 modes altogether. The three modes mentioned have the peculiarity in common, that they are always subordinate in the sentence and therefore have a special designation of the reflexive relation between the subject of the principal proposition and the object of the subordinate mode (the participle) in proportion as this is identical with or different from the subject, compare in Latin the difference between *eum* and *se* (and among the possessives *ejus* and *suus*) — in the following I shall indicate this difference as 3^{d} and 4th

person; the reflexive object is the 4th person. In these modes the number of the combinations is consequently larger than in the finite modes of the verb, but in these also combined personal endings for subject and object are used beside the simple ones. As four such modes exist beside the three first mentioned, the number of personal verbal-suffixes hereby rises to about 300. But there are still more, for I have only herein included singular and plural forms, not the dual forms which are less frequent than the others and are not used consistently; and I have only considered the pure personal suffixes, not their modified forms in the various classes of conjugation among which the negative inflection especially is the cause of some peculiar forms. The verbal system of the European languages is mere child's-play compared with the highly developed but cumbersome construction of this primitive tongue.

The varieties of the combinations call to mind those of a chess-board. It is to be wondered at that the natives never seem to have any difficulty about remembering and handling this enormous system of conjugation. Several combinations occur rarely and are consequently but little practised, but the sustaining power of analogy is great. In reality every adult Eskimo on the arctic shores masters all particulars of the system. It is an astonishing fact to find this suffix system kept pure in all details and maintained firm through the tradition of centuries so as to be essentially identical in East Greenland and West Greenland for far more than 20 000 miles, and it is found again almost unaltered in Labrador and along the coasts of North America westwards all the way to the Bering Straits — out there partly in older and less worn forms, but also, partly, in strongly assimilated forms [1] — therefore round half the world along the arctic circle.

Still the East Greenland is a dialect by itself, peculiar, different from and easily recognizable among all the other Eskimo dialects. This applies to the dialect as a whole, as well as to each of the constituents of its structure, in casu to the verbs.

§ 44. **Phonetic outcrop in East Greenland conjugation.** — In the Ammassalik dialect the phonetic tendencies discussed in the preceding paragraphs have caused a multitude of elisions and contractions within the verb-endings. One of the most striking is the change of 1st person *-woŋa* to *-woa*, *-poŋa* to *poa*, e. g. *tikip·oa* 'I have arrived', in WGr. *tikip·onga*. Further, the passing of *s* to *l*, of ʟ to *t* and of *u* (*o*) to *i* (*e*) changes the character of the language, e. g. the passing of *-soŋa* 'I who am —' (intransitive participle) to *-loa* or more fre-

[1] Cf. my Phon. Study (1904) pp. 266—268.

quently *-liwa*; of *-ʟoŋa*, *-toŋa* to *-tiwa*: e. g. EGr. *-niartiwa* = WGr. *-niarʟoŋa* 'I intending to' (contemporative mode), EGr. *takit·eŋo* 'in seeing him' instead of WGr. *takiʟ·oŋo*; *pe·rte* 'go away' instead of *pe·rʟe*. A new form is the transitive 3d + 1st person *-a·ra* (rarely *-ara*) 'he — me', instead of, or rather beside the WGr. *-a·ŋa*, e. g. in *ornip·a·ra* 'he came to me' beside (WGr.) *ornip·a·ŋa*.

§ 45. **Classes of conjugation.** — There are four classes of conjugation to which is added as a fifth the negative conjugation by means of the suffix *-ŋ·i(laq)*. The latter is of peculiar origin and has its own history, but the four true classes divide the verbs according to their inner character or race, as will appear from the following types for whose further characterization I refer to my Eskimo Sketch [1] where I have set up the four principal types found in the Westgreenland grammar.

Typical classes of verb-conjugation.

	Stem		modal link		absolutive ending		Full verb
Class I.	*kapi-*	+	*(w)o*	+	*q*	=	*kapiwoq* 'one stabs oneself'
» II.	$-q^{e}_{a}$	+	*o*	+	*q*	=	*-qa·°q* 'one does strongly —'
» III.	$tiki^{k-}_{p-}$	+	*po*	+	*q*	=	*tikip·oq* 'one arrives'
» IV.	*ak·er-*	+	*po*	+	*q*	=	*ak·erpoq* 'one approaches'
» V.	*-ŋ·i*	+	*la*	+	*q*	=	*-ŋ·ilaq* 'one does not —'

§ 46. — The various endings of the 12 modes are linked to the stems of these classes with phonetical characters not only special for each mode but also varying to some extent for the different types of conjugation and making their classes easily distinguishable in the community of verbs. These outwardly varying marks of distinction we do not find through all the modes, but e. g. in the imperative and indicative modes and in those similar to the participle that have "limited suffixes" (here marked with an asterisk). The rest of the modal marks are unvaried and alike through all the classes.

The personal ("possessive") endings of the verbs are linked directly and irresolvably to these modal characters — how, will be shown in the synopsis pag. 138 and in the following §§ under the examples of each particular mode.

[1] Handbook of American Indian Languages I, p. 1031.

§ 47. — The imperative has the shortest form as the personal-ending is affixed to the naked verb-stem or has even (with the 1st person as an object) penetrated beyond the threshold into the verb's very body.

ak·iŋ·a 'approach to me!' < *ak·er-poŋ.*

The indicative (mode of plain communication) is the proper modus finitus, and in many verbs its destination is — like the French passé défini — to express what has actually happened and is completed; particularly so when the verb is used in its primitive form without having modal affixes added on to it. But it does not otherwise indicate any tense.

Infixes (suffixes) of a modal character that form new verbs containing an enhanced and specialized meaning are found in large numbers. A summary of these has its proper place in the supplement of the dictionary. As a few examples I shall only mention here: *-csa* (*-cse, -cso*) 'shall or will'; *-tar* or *-sar* or *-lar* 'use to'; *-ler* or *-lur, -lor* 'begin to'; *-ra·r* 'have finished'; *-ular* 'resemble, look like', by means of which the future tense and iterative, inchoative, perfective etc. modes are formed, respectively.

Notes to the synopsis of modal characters (pag. 138).

As to the *α, β* (intransitive) and *γ, δ* (transitive) personal endings see § 42.

* after a suffix means that this is "limited", i. e. the use of it is not free, but confined to certain verbs within the particular class of conjugation.

Notes: 1) Instead of *g* in *kapig-* etc. many pronounce a *ŋ*.

2) The modal mark *r* belongs to the verb-stem itself in this class of conjugation.

3) In intransitive 3d person plural the verbs of class I have the same inflection as those in III—IV, ending in *-p·ut* or *-p·un*. *o* generally becomes a *u*, *e* an *i* before *t, n* and *s*, here as in the following modes and classes.

4) The vowel and that only alternates regularly when inflected making the modal character, e. g. in the interrogative 3d person sing. and plural *-wa-, -pa*, instead of *-we-, -pe*, in optative 1st person *-la* instead of *-le*, in active participle 3d person sing. and plural *-ga* (*ŋa*) instead of *-gi* (*ŋi*) etc.

5) The double forms indicate a varying of the forms for which no fixed rule has been observed, but it is not likely that this is ruled only by individual arbitrariness. In II class occurs often *-(ŋ)alo-*, whereas WGr. has *-ŋiʟ·o-*.[1]

6) The vowel *a* takes the place of *e* in all the inflected possessive forms i. e. practically everywhere as the base forms with *-e* are used extremely rarely.

7) Here, as in the preceding mode, the varying consonants are due to the limitation of these modes to certain verbs (cf. *). In class IV there are a few verbs in which this mode is formed on the vocalic stem of the word itself, e. g. *aɹerpa·* 'it isused by him' gets this form : *aɹiŋáq* 'that which is used.'

8) Many pronounce *g* as *ŋ*.

[1] The forms with *-ŋa* in the optative and contemporative modes instead of the modern *-ŋi* have been in use on the West coast also, cf. Festschrift Vilhelm Thomsen (1912) p. 120, notes 2 and 3.

Synopsis of modal characters (East Greenland).

Finite verb.	I.	II.	III.	IV.	V.	Personal endings	Examples
1. Imperative	*-g*[1], *ŋ*	*-, r]*[2]	*-g*[1], *ŋ* *-k·*	*-r]*[2]	*[-na]*	*α* *γ*	*kapigit* or *kapiŋit* 'stab!' *ak·erit* 'approach!' *kapiŋ·a* 'stab me!' *kapik·it* 'stab them'
2. Indicative							
A. intransitive (medium)	*-o, wo*[3]	*-a·*	*-po*	*-po*	*-la*	*α*	*kapiwoa* 'I stab (myself)'; *ak·erpoa* 'I approach'
B. transitive	*-wa*	*-a·*	*-pa*	*-pa*	*-la*	*γ*	*kapiwara* 'I stab him!' *-ŋ·ilara* 'I do not—him'
3. Interrogative	*-e, we(a)*[4]	*-a·*	*-pe(a)*[4]	*-pe(a)*[4]	*-le(a), [a]*[4]	*α* (*δ*) *γ*	*kapiwèn* 'do (did) you stab?' *kape·ŋ* 'do (did) you stab him?' (*e· < i*^{w}*e·*)
4. Optative	*-le(a)*[4]	*-le*	*-[le(a)*[4]	*-te(a)*[4]	*-le?*	(*δ*) *γ α*	*ak·erle* 'would he would approach'
Participles.							
5. Contemporative	*-·t -to, te*[5]	*-*^{a}*lo, -*^{i}*t·e*[5]	*-to, te*[5]	*-to, te*[5]	*[-n·a]*	*δ γ α*	*kapit·oa* 'in stabbing (myself)'
6. Adjective	*-so, lo*[5] (*-se, le*)	*-*^{i}*lo, le*[5]	*-to, te*[5]	*-to, te*[5]	*-t·o, t·e*[5]	*α*	*kapiloq* 'he stabbing (himself)'
7. Agentive ..... (nomen agentis)	*-ce(a)**[6]		*-te(a)*[6]*	*-se(a)**[6] *-ce(a)**[6] *-te(a)**[6]	—	*α*	*ak·erse* 'an approacher'
8. Passive	*-la, ta**[7]	*-la, ta* *	*-ta* *	*-ta; -[ga, ŋa**[7]	*-ta, sa*	*α*	*kapilaq* 'stabbed'
9. Active	*-gi, ŋi(a)*[4]	*-gi, ŋi(a)*[4]	*-gi, ŋi(a)*[4]	*-r]i(a)*[2/4]	—	(*δ*) *γ α*	*kapigiga* 'I who (or that I) stab (stabbed) him'
10. Past tense ..... or Causative	*-ga, ŋa*[8] (*-m*)	*-ga, ŋa*	*-ka*	*-r]a*[2]	*-n·a*	(*δ*) *γ β*	*kapigama* when (or because) I stab (stabbed)'
11. Future tense ..... or Conditional	*-gi, ŋi*[8] (*-p*)	*-gi, ŋi*	*-ki*	*-r]i (i)*[2]	*-k·i*	(*δ*) *γ β*	*kapigima* 'if (or when) I stab (shall stab)'
12. Verb abstract	*-neq*	*-neq*	*-n·eq*	*-neq*	*-n·eq*	*β α*	*kapineq* 'the act of stabbing', 'the state of being stabbed'

Further examples of verbal modes.

§ 48 (1). — Imperative.

Intransitive. I. *pulagin* 'creep in'. — II. *-qe·t* 'do strongly (eagerly etc.).' — IV. *-ak·erit* 'approach' (singular); *ak·eritse* 'approach' (plural, 'you'). *nukernia·t* < *-niarit* 'make haste, please' (singular); *nukernia·tse* < *-niaritse* 'make haste' (plural). — Transitive. I. *kapiŋ·a* 'stab me.' — II. *ne·ŋiloqik·in* 'eat them strongly (eagerly etc.)'; *ika·rqik·in* 'cross them quickly.' — III. *ornik·iŋ·a* 'come (singular) to me'; *ornik·itsiŋa* (plural, 'you') 'come to me'; *ornik·it·igin* 'come to us.' — II. *orniŋe·ŋ* 'go to him': *orniŋitse·ŋ* 'go (plural) to him.' The two last forms seem to be derived from *orniŋa·*. II. *mamariŋ·a* 'taste me' < *mamara·* 'has or takes a taste of him (it).' — IV. *iwertitarniagin* (= *-niak·in*) 'make them fast.'

Some forms with a peculiar infix *-na·-* which is also known from West Greenland in the optative (Kleinschmidt, Grammatik p. 53—54) belong here: *ornân·uŋ* 'let us (two) go to him.' — *nuliät·a·rina·ʷkin* 'let me marry you.' — *kaɹiserna·itse* 'assemble, press yourself together!' (plural).

§ 49 (2 A). — Intransitive (or medial) indicative.

Intransitive

Basal type: *kapiwo-*, Plural 3d person: *kapíp·u-*

Subject	I — we		thou — you		he — they	
	-a	*-gut, o·n*	*-tin, ɹik*	*-se*	*-q, ŋ*	*-ut, un*

Transitive

Basal type: *kapiwa-*

Object						
me	—	—	*-rma*	*-tsiŋa, ciŋa, ʷcia*	*-ara, (aŋa)*	*-aŋ·a*
us	—	—	*-ʷt·igin*	*-tsigin, c·igin* *-ãʷtigin*	*-atigin*	*-atigin*
thee	*-gin*	*-ʷt·igin*	—	—	*-atit, atin*	*-atit, atin*
you	*-atin, aɹin*	*-ʷt·se, ʷce*	—	—	*-ase, aɹin*	*-ase, aɹin*
him	*-ra*	*-rpun*	*-t, n*	*-rce, rse*	*-a*	*-at, an*
them	*-k·a*	*-ŋin*	*tin, tⁱ* *-aⁱn*	*-rce, ase*	*-aⁱn, a·ⁱ* *-aⁱ*	*-aⁱn, aⁱⁿ*

I. *kapiwoa* or *-wo·a* 'stab myself.' *takiwo·a* 'I see (myself).' — II. *nak·aqa·wa* ‚I fell strongly (heavily)'; *unik·ara·wa* 'I stopped strongly (suddenly).' — IV. *ak·erpoa* 'I approach'; *ak·erpuɹin* 'thou approachest'; *ak·erpuse* 'you approach.' — I. *takiwoŋ* 'he sees'; *toquwoŋ* or *toquoŋ* 'he dies'; *ersiwoŋ* 'he is afraid', *ersip·un* 'they are afraid.' — *na·oŋ* 'grows'; *ne··oŋ* or *ne··woŋ* 'he alights (from a boat or sledge).' — II. *-qa·oq* or *qa·r, qa·ŋ* (3d person) 'does or is — strongly.' — III. *tikip·oŋ* 'he arrives.' — VI. *ak·erpoŋ* 'he approaches.'

§ 50 (2 B). **Transitive indicative.** — OBJECT 3D PERSON.

Subject's singular	I. *ne··wa·* 'eats him (it)'		(I.) *-csiwa·* 'shall or will it'	
	Object's singular	Object's plural	Object's singular	Object's plural
1st person	*ne··wara*	*ne··wak·a*	*-csïwara*	*-csawak·a*
2d »	*ne··wán*	*ne··wátin*	*-csawa·n*	*-cawa·^{i}n*
3d »	*ne··wa·*	*ne··wa·n*	*-csïwa·*	*-csïw·an*
plural				
1st person	*ne··warpun*	*ne··warpun*	*-csuarpun*	*-csuaŋin*
2d »	*ne··warce (-tse)*	*ne··warce (-tse)*	*-csuät·se*	*-csuät·se*
3d »	*ne··wa·^{i}n*	*ne··wa·^{i}n*	*-scawa·n*	*-csawa·^{i}n*

I. *takiwara* 'I see him'; *takiwarpun* 'we see him'; *takiwa·* 'he sees him.' — II. *serne··wa·* 'he defends or protects him'; *nät·iŋe·wara* 'I pity him.'

OBJECT 2D PERSON. — I. *takiwak·in* or *takiwagín* 'I see thee'; *takiwäc·igin* 'we see thee'; *takiwa·tin* or *-wa·ɹin* 'he sees thee.' — *takiwäc^{w}se* 'I see you' = 'we see you'; *takiwa·ɹin* 'he sees you' = 'they see you.'

OBJECT 1ST PERSON. — I. *takiwarma* 'thou seest me'; *takiwäcsiŋa* 'you see me.' — *takiwa·ra* or *takiwa·ŋa* 'he sees me'; *takiwa·ŋ·a* or *takiwaŋ·a* 'they see me.' — *takiwa·tigin* 'he sees us' = 'they see us.'

§ 51. **Interrogative.** — Intransitive. I. *takiwin* 'doest (didst) thou see?' — II. *tikerqa·^{i}n* 'doest (didst) thou arrive?' — IV. *tusarpit* 'doest (didst) thou hear?'; *tusarpise* 'do (did) you hear?' — Transitive. II. *kia orniciwa·ŋa·^{i}n* 'who comes to me?' IV. *tusarpe·ŋ* (or *pe·k*) 'doest (didst) thou hear it?' *tusarpise·ŋ* 'do (did) you hear it?'; *tusarpiŋa* 'doest (didst) thou hear me? *'tusarpisiŋa* 'did you hear me?'

§ 52. **Optative.** — Intransitive. II. *piŋiŋ·uarqile* 'would he may grow strong and happy!'; IV. *pe·rte* 'would he (it) would disappear.' — Transitive. IV. *iwerniartaŋe* 'let me drum and sing against him!'

§ 53. **Contemporative or medial participle.** —

		Intransitive (Medium)	Transitive
1st person	sing.	*-t·oá, -tiwá*	*-t·oá, tiwá*
	plural	*-t·utá*	*t·utá*
2d »	sing.	*-t·utín, t·uɹín*	*-t·utín, t·uɹín*
	plural	*-t·usé*	*t·usé*
3d »	sing.	—	*-t·ugó, t·oŋó, t·oó* / *-t·iŋó, -t·iŋé*
	plural	—	*-t·ugún, t·oŋún* / *-t·ïgín, t·iŋín*
4th »	sing.	*-t·une, t·ïne*	—
	plural	*-t·utiŋ*	—

Medium. The 1st and 2d persons of this mode are purely medial: I. *kapit·oa* 'I stabbing myself' or 'someone stabbing me' (I being stabbed by myself or some other); *kapit·utin* 'thou stabbing thyself, or someone stabbing thee.' IV. *qane·sertïlin* 'how

thou managing' (i. e. 'how didst thou manage?'), 'how behaving.' — The 3d person is quasi-transitive. *kapit·oŋo* '(another) stabbing him'; IV. *kapiniartiŋo* 'in order to stab him'; *aɹértogo* 'using it'; *aɹértoŋin* or *aɹértoŋun* 'using them'; II. *nät·iŋaliŋo* 'pitying him'; *serniŋaliŋo* 'protecting him' *o·miŋit·iŋo* 'hating him.'

§ 54 (6). **Adjective or intransitive (medial) noun.** — I. *takiloq* 'one who sees (himself)'; *takiloa* or *takiliwa* 'I who see (myself)'; *takilutin* 'thou who seest (thyself); *piscaler* 'one who will get, or who shall have something'; *niŋe··lor* (or *niŋe··l^{w}or*) 'one who gets his share'; *imercimale$^{r}_{q}$* 'one who has drunk.' — II. *ajï^{w}ŋ·eqileq* 'one who is strongly good, i. e. very good.' — III. *akisit·oq* 'one who shines, i. e. shining; white.' *tikit·oq* 'one who has arrived'; *tikit·iŋa* 'I who have arrived'; *tikit·ise* 'you who have arrived.' — IV. *aɹertoq* (1)] 'one who (which) is used, being in use, useful', (2) 'one who uses (or borrows a thing)'; *ne··lerser* 'one who begins (has begun) to eat'; *iwercer* 'one who pursues in drum-contest'; *iwerciŋ* (dual) 'two men who pursue each other in drum contest; opponents'; *iwercin* (same in plural).

§ 55 (7). **Agentive (nomen agentis) or transitive noun.** — Intransitive: IV. *ak·erse* 'one who approaches.' Transitive: *ak·ersa·* 'one who approaches him ("his approacher"); *ak·ersiŋa* 'one who approaches me.' — Intransitive: *iwerce* or *iwerte* 'one who pursues; opponent (in drum contest).' Transitive: *iwerca·* or *iwerta·* 'his opponent'; *iwercara* 'my opponent'; *iwercawut* 'our opponents'; *iwercartse* 'your opponents'; *iwerca·^{i}n* 'their opponents.' — *ornit·a·* 'the one who comes (came) to him' (3d person); *ornit·ane* 'the one who comes (came) to him' (4th person).

§ 56 (8). **Passive participle.** — I. *takita·* 'seen by him (his sight of it)'; *oqa·^{w}tiŋilät* 'the thing mentioned by you'; *ne··la·* 'eaten by him (his meal).' *ne··larput* 'eaten by us.' — II. *a·rqice·k·a* 'repaired by him.' *a·rqice·k·ak·a* 'my repaired things.' *a·rqice·k·awut* 'our repaired things.' *a·rqice·k·atin* 'thy repaired things.' *a·rqice·k·ise* 'your repaired things.' *a·rqice·k·a·^{i}n* 'his repaired things.' *a·rqice·k·ane* 'his own repaired things.' *e·rqice·k·atik* 'their own repaired things.' — IV. *at·ersa·* 'that (food) which is tabooed to him, his taboo-food.'

§ 57 (9). **Transitive participle.** —

Synopsis of personal endings in mode 9.

Basal types: I. *kapig-* II. *erce··ŋ-* or *erce··l-* III. *tikik·-* IV. *ak·er-*.

Subject	I — we		thou — you		he — they		he (*SE*) — they (*SE*)	
Object								
me	—	—	*-im·a*	*-^{w}tsiŋa*	*-a·ŋa*	*-a·ŋ·a*	— (?)	—
us	—	—	*-^{w}t·igin*	*-^{w}tsigin*	*-a·tigin*	*-a·tigin*	—	—
thee	*-^{w}k·in*	*-^{w}t·igin*	—	—	*-atin*	*-atin* *-a·tin*	— (?)	—
you	*^{w}tse*	*-^{w}tse*	—	—	*-ase*	*-ase*	—	—
him	*-iga, iŋa*	*-ip·un*	*-it, in*	*-icse*	*-a·*	*-a·t, a·n*	*-in·e* *-än·uŋ*	*-it·ik*
them	*-ik·a*	*-iwun*	*-itin*	*-ise*	*-a·^{i}, -a·^{i}n*	*-a·^{i}n*	*-ine, in*	*-it·ik*
him (*SE*)	*-^{w}niŋ* (?) *-ä^{w}n·uŋ*	*-^{w}t·in·iŋ* (?) *-ä^{w}t·in·iŋ*	*-in·i^{n}* *-än·iŋ, än·e*	*-ä^{w}·cin·iŋ* *-ätsi^{w}n·iŋ*	*-ä^{w}n·e* *-än·uŋ*	*-ä^{w}t·ik* *-ät·ik*	—	—
them (*SE*)	*-^{w}t·ik* (?)	*-^{w}t·ik* (?)	*-ät·ik*	*-ät·ik*	*-ä^{w}n·e* *-ä^{w}n·uŋ*	*-ät·ik*	—	—

II. *erce··ŋim·a* 'thou (thee) who fearest me'; *erce··ŋa·ŋa* 'he (him) who fears me'; *erce··ŋa·tin* 'he (him) who fears thee'; *erce··ŋiʷtse* 'I (me), or we (us) who fear you.' — III. *ornik·iga* (or *ornik·iŋa*) 'I (me) who come (came) to him'; *ornik·ik·a* 'I (me) who come to them'; *ornik·ip·un* 'we (us) who come to him'; *ornik·iwun* 'we (us) who come to them'; *ornik·im·a* 'thou (thee) who comest to me'; *ornik·atin* 'they (them) who come to thee'; *ornik·ase* 'they (them) who come to you.' — IV. *eq·eʷrʷiŋa* 'I (me) who washes it.'

takiwara a·rqice·k·a· 'I saw him who repaired it' i. e. 'I saw that he repaired it.' *oqarte··wa·ŋa ornik·iŋa* 'he mentioned me who came to him (another)' i. e. 'he told that I came (had come) to him.' *oqarte··wa·ŋa ornik·äʷn·uŋ* 'he mentioned me who came to him (himself, 4th person)' i. e. 'he told that I came (had come) to him himself).'

When the object is "4th person", the following forms are commonly used, which seem to be fetched from the passive participle (suffixed with 4th person's possessive endings), e. g. *oqarte··wa· erce··läʷn·e* 'he mentioned that she feared him (himself)' *erce··lät·ik* 'that they feared him (himself)'; *erce··län·e* 'that he feared thee'; *erce··läʷt·in·e* 'that he feared us' = *erce··la·tigin*; *erce··läc·in·iŋ* 'that he feared you'; *erce··lät·ik* 'that they (the informant included) feared thee (or you, or them).'

The stem of all these forms *erce··lã-* corresponds to WGr. *ersigisa-* which is the passive participle. This is probably the source of all the 4th person's endings in the above system which begin with *ä* instead of *i*.

§ 58. Synopsis of personal endings in the modes 10 and 11. —

Basal types: 1st, 2d, 4th person { (10) *kapiga* / (11) *kapigi* } 3d person { (10) *kapím-, ak·erm-* / (11) *kapíp-, ak·erp-* }

Basal types	I — we		thou — you		he — they		he (SE) — they (SE)	
	Intransitive.							
	-ma	*-ʷt·a, t·a*	*-wi$^{t}_{n}$*	*-ʷtse*	*-$^{m}_{p}$a$^{t}_{n}$*	*-$^{m}_{p}$ata*	*-me*	*-mik(ŋ)*
							-ne	*-nik(ŋ)*
	Transitive.							
Object								
me	—	—	*-m·a*	*-ʷt·siŋa*	*-$^{m}_{p}$aŋa, ara*	*-$^{m}_{p}$aŋ·a*	*-$^{m}_{n}$iŋa*	*-$^{m}_{n}$iŋ·a*
us	—	—	*-ʷt·igin*	*-ʷtigin*	*-$^{m}_{p}$atigin*	*-$^{m}_{p}$atigin*	*-$^{m}_{n}$itigin*	*-$^{m}_{n}$itigin*
thee	*-k·i$^{t}_{n}$, gin*	*-ʷtigin*	—	—	*-$^{m}_{p}$atin*	*-$^{m}_{p}$at·in*	*-$^{m}_{n}$i$^{t}_{ɹ}$in*	*-$^{m}_{n}$i$^{t}_{ɹ}$in*
you	*-ʷtse*	*-ʷtse*	—	—	*-$^{m}_{p}$ase*	*-$^{m}_{p}$ase*	*-$^{m}_{n}$ise*	*-$^{m}_{n}$ise*
him	*-k·o*	*-ʷt·igin, ʷte··ŋ*	*-k·o, ke*	*-ʷt·^{s}iŋiŋ -ʷtse··n, ʷt·e··ŋ*	*-$^{m}_{p}$aŋe*	*-$^{m}_{p}$at·ik*	*-$^{m}_{n}$e·ŋ*	*-$^{m}_{n}$ik·o*
them	*-k·i$^{t}_{n}$*	*-ʷt·igin*	*-k·i$^{t}_{n}$*	*-ʷtse·n, ʷte··ŋ*	*-$^{m}_{p}$agin*	*-$^{m}_{p}$atigin*	*-$^{m}_{n}$iŋin*	*-$^{m}_{n}$ik·in*
him (SE)	*-ʷn·uŋ*	*-ʷt·in·iŋ?*	*-ne*	*-ʷtsin·e* (?)	*-$^{m}_{p}$ane* (?)	*-$^{m}_{p}$ane*	—	—
them (SE)	*-ʷt·ik?*	*-ʷt·ik*	*-t·ik*	*-t·ik*	*-$^{m}_{p}$atik*	*-$^{m}_{p}$atik*	—	—

Note. $^{-m}_{-p}$ and $^{-m}_{-n}$. The upper letters refer to mode 10, the nether to mode 11.

§ 59 (10). **Past tense or Causative participle.** — I. *uke·wŋät·a* 'when we had winter' i. e. 'last winter'; *a··liwät·a* 'when we had summer (and moved out in tent)' i. e. 'last summer' (W.Gr. *a·wsiŋäwt·a*); *pigak·o* 'because (or when) I did it, or got it'; *picsagak·o* 'because (or when) I should do it, or should get it.' — III. *ornigak·o* 'because (or when) I came to him'; *a·rqic·e·k·a·wk·o* 'because (or when) I repaired it'; *toqúm·aŋé* 'because (when) he killed him.' — IV. *a·wtarama* 'because (when) I departed'; *ak·ermät* 'because (when) he approached'; *ak·ermata* 'because (when) they approached'; *ak·ermanik* 'because (when) they approached (both of) them' (the object in dual); *né··lérmaŋė* 'because (when) he (another) began to eat it'; *né··-leramé·ŋ* 'because (when) he (himself) began to eat it'. *eq·ewrwak·o* 'because (when) I washed it'; *aɹiŋak·o* 'because (when) I used it.'

§ 60 (11). **Future tense or Conditional participle.** — I. *tunip·aŋe* 'if (or when in future) I give (it) to him'; *pigiwk·o* 'if (or when in future) I do it, or get it'; *picsagik·o* 'if (when in future) I shall do it, or shall get it.' — III. *ornigik·o* (or *ornäŋik·o*) 'if (when in future) I come to him'; *a·rqic·e·k·iwko* 'if (when in future) I repair it'. —

	Person 1st	2d	3th	4th
IV. Singular:	*a·wtarima* 'if (when in future) I depart'	*-iwin*	*-pat*	*-ine*
Plural:	*a·wtariwt·a* 'if (when in future) we depart'	*-iwtse*	*-pata*	*-inik*

1st person *a·wtarima* alternates with *a·wtaŋima*.
Instead of *i* in *-ima, iwin, ine* etc. may occasionally be heard *-ï*: *-ïma, ïwin, ïne* etc.

ne··lerik·o 'if (or when in future) I begin to eat it'; *aɹiŋik·o* 'if (or when in future) I use it'; *eq·ewrwik·o* 'if (or when in future) I wash it.'

§ 61 (12). **Verbal noun.** — III. *ornin·eq* 'coming, going to'; *tikin·eq* 'arrival'; *tikinera* 'my or his arrival' (in 3d person also *tikinia*); *tikineramiŋ* 'at (or by) my or his arrival' (3d possessive + instrumentalis).

§ 62. **Negative suffix, Vth Class of Conjugation.** — Examples. Intransitive: (2 A) *takiŋ·ilaŋa* 'I do (did) not see'; *takiŋ·ilaŋ* (or *-laq*^{r}) 'he does (did) not see'; *takiŋ·it·ät* 'they do (did) not see.' (3) *takiŋ·wa·in* 'do (did) you (2d singular) not see?'; *takiŋ·erqa^{i}n* 'did you not (never) come?'

Transitive: (2 B) *takiŋ·ilara* 'I do (did) not see him'; *takiŋ·ila·^{i}n* 'they do not see them'; *takiŋ·ilarse* 'you (plural) do not see him.' — (6) *tikiŋ·itseq* 'one who has not seen.' *tikiŋ·it·ät* (or) *-ität* 'they who do (did) not arrive'. (7) *takiŋin·isa·* 'the person who did not see him'; (8) *takiŋ·isa·* 'not seen by him'; (12) *takiŋ·in·eq*, a sight not to be had; the fact or state not to be seen.'

§ 63. **Collapse and Amalgation in the Conjugation.** — In the Ammassalik dialect the IInd class has in some cases approached to the I class owing to collapse in the suffixes whereby the verbs ending in WGr. (indicative, 1st person) in *-ga·wŋa* have got the ending *-e·wa*, e. g. *erce·wa* 'I fear' as against WGr. *ersiga·wŋa*.[1] On the other hand

[1] It is possible that the original form in EGr. may be **ercigiwa·* (the indicative, 3d person) which would account for the long *-e-* sound. Cf. EGr. *ercigera·ra* (or *erciŋeqa·ra*) 'I am much afraid of him.'

several of the other forms peculiar to the same class (II) have maintained their places in the EGr. system, especially in the verbs ending in *-qa·°ŋ* or *-ra·°ŋ* (in the indicative, 3d person).

The 1st and 2d persons of the contemporative and adjective modes have been amalgamated in the II(?), III and IV classes in EGr., e. g. *aji^{w}ŋ·eqiliwa* 'I who am very good'; *tikit·iŋa* 'I having arrived'; *akisit·oa* 'I being white'; *aɹertoa* 'I using, or being used.' Cf. § 19.

C. PRONOUNS

§ 64. **The personal pronouns** for 1st and 2d person correspond with those of West Greenland, though with some phonetical peculiarities, and in respect of the 1st person with a different basis for the inflection in the locative and throughout the plural. The relative form is missing.

	I — we	thou — you
Absolutive	*uwaŋa* or *o·a* — *uwaŋin*	*i^{w}t·^{w}in* — *ili^{w}t·se*
Locative	*ùwané* — *uwaŋitiné*	*ilín·e* — *ili^{w}t·siné*
Allative	*uwán·oŋ* — *uwaŋit·i^{w}n·oŋ*	*ilín·oŋ* — *ili^{w}t·sin·oŋ*
Instrumentalis = Ablative	*uwán·iŋ* — *uwaŋit·ín·é*	*ilín·iŋ* — *ili^{w}t·sin·iŋ*

§ 65. — **The interrogative pronouns** are *kia* 'who', plural *kik·in*; *cuna* 'what', *cua* (or *co·a*) in 3d person possessive, in relative *co·* or *co·p*, plural *co·t*; *kisér* 'what' and *nät·er* 'which (of several)'; the last two are not found in WGr. — *kiser*, relative *kisim*, instrumentalis *kisimiŋa*, is much used in conjunction with demonstrative pronouns, e. g. *kise·^{w}na* or *kisime·^{w}na* < *kïsi* + (*me* +) *una* 'what is the matter?', *kise·kuän* 'who may those be?'

nät·er (or *nät·eŋ*), in plural *nät·e·n* has a possessive inflection, e. g. like this: *nät·erpun* 'who of us?'; *nät·i^{w}t·a* 'who of ours —?'; *nät·erse* 'who of you?'

Related to *cuna* is *cucsar* 'of what use' e. g. *cuscar-una* 'of what use is it?'; further *cume* (*cumi*) 'where' (locative) or 'wherefrom'; *cumi makip·oa* 'wherefrom do I rise?'; *cumun* 'whereto?'; *cume·ti* (instrumentalis + *le, li*): *cumeti isimaliwa* 'what did I think of', i. e. 'I pretended to take no notice.' All these forms alternate with others whose initial sound is the ordinary *s*: *suna* (as in WGr.) etc.

To those words also belong *qà^{w}cin* 'how many' and *na^{w}k* or *na^{w}ŋ* 'where' ('where have you put it, hidden it' etc.).

§ 66. **Demonstrative pronouns and adverbs.** —

Singular			Plural	
Absolutive	Relative	Instrumentalis	Absolutive & Relative	Instrumentalis
una 'this; he, she, it'	*o·ma*	*o·miŋa*	*ukoän*	*ukoaniŋa*
ta·^{w}na 'that; the one we see or speak of'	*ta·^{w}tuma*	—	*ta·^{w}koät*	*ta·^{w}koaniŋa*
man·a 'this one here'	*mát·uma*	*mát·umiŋà*	*mak·iwän*	*mak·uniŋa*
i^{w}n·a 'yon; that' (distant)	*i^{w}t·ima*	*í^{w}t·imiŋà*	*i^{w}k·uän*	*i^{w}k·uaniŋa*
iŋ·a 'he over there'	*it·ima*	*ít·iminŋà*	*ik·iwän*	*ik·ianiŋa*
kiŋ·a 'he in the north' (near)	*kit·ima*	—	*kik·iwän*	—
qä^{w}n·a 'he in the north' (distant)	*qä^{w}t·uma*	—	*qä^{w}k·oän*	*qä^{w}k·oaniŋa*
ä^{w}n·a 'he in the south'	*ä^{w}t·ima*	—	*ä^{w}k·iwän*	—
piŋ·a 'he up there, in the west' (near)	*pit·ima*	—	*pik·iwän*	—
pä^{w}n·a 'he up there, in the west' (distant)	*pät·uma*	—	*pä^{w}k·oän*	—
kän·a 'he down there, in the east' (near)	*kät·ima*	—	*käk·iwän*	—
sä^{w}n·a 'he down there, in the east' (distant)	*sät·uma*	—	*sä^{w}k·oän*	—

Demonstrative adverbs.

Locative	Allative	Ablative	Prosecutive
tät·ane 'here, hereabout' (pointing)	*tät·iwa*	*tät·aŋ·a*	*täte·^{w}na*
ma·ne 'here'	*ma·wa*, *ma·ŋa*	*ma·ŋ·a*	*ma·^{w}na*
úwanè 'there'	*o·a*	*úwaŋa*	*uko·na*
íkanè 'yonder (in south, near)'	*ikoa*	*ikaŋ·a*	*ike·^{w}na*
kíkanè 'in the north (near)'	—	*kigaŋ·a*	—
qáwanè I 'in the north' (distant)	*qawoa*	*qawaŋ·a*	*qawo·na*
áwanè 'in the south' (distant)	*awoa*	*awaŋ·a*	*awo·na*
píkanè 'up there', 'in the west' (near)	—	*pikaŋ·a*	—
púanè 'up there', 'in the west' (distant)	*po·a*	*puaŋ·a*	*po··na*
kánanè 'down there, in the east' (near)	*kaniwa*	*kanaŋ·a*	*kane·^{w}na*
sáwanè 'down there, in the east' (distant)	*sawoa*	*sawaŋ·a*(?)	*sawo·na*
qáwané II 1) 'in the house' (said out of the house) 2) 'outside' (said inside the house)	*qawoa*	*qawaŋ·a*	*qawo·na*

§ 67. — Most of these words can take the prefix *ta-*, the only prefix of this language, which serves to enhance the demonstrative sense of the word or to accentuate its tendency, most frequently, perhaps, with the implied meaning 'as wellknown', having therefore about the same affect as our definite article. *ta·^{w}na* is no doubt made

up of this prefix and *una*. In the same way *tamàn·a* is formed from *man·a*, *ta·^{iw}n·a*, *ta·^{i}ŋa* from *iŋ·a* etc., and these words are inflected like the simple forms e. g. *tamát·uma*, *ta·^{i}tima* etc. The demonstrative adverbs also take the prefix (*tama·ne*, *ta·wane*, *taq·awane*, *tap·uane*, *tap·uaŋ·a* etc.). We find the same prefix in *tamàt·a* (from *màt·a*) 'now', in allative *tamaŋ·a·^{i}niŋ* 'straight this way'; prosecutive *tamat'-ak·it* 'on this same day.' Also *tät·a* 'here it is' seems to be formed with this prefix like several other adverbs: *tamät'äcia'i* 'quick now'; *ta·min·a* 'thus'; *ta·^{i}mane* 'then.'

The plural of the demonstrative pronouns may be suffixed with the ending of the 2d person, generally with a lengthened vowel in the sense 'you there (in the north, south etc.)', e. g. *ukuarce·* 'you there', *qà^{w}k·oarce·* 'you there in the north', and these are inflected in the locative and the instrumentalis: *ukuarcernik* 'with you there', 'to you there', etc.

§ 68. **Alone, all, whole.** — While indefinite pronouns are missing in the Greenland tongue there is a small number of similar words inflected with possessive endings. The forms here drawn up do not comprise the whole system. And not being quite sure of their functions (especially as regards the 3d and 4th persons) I only set them down here as recorded with the reservation of further investigations. The words mean 'I (you etc.) alone, we two alone, we alone; etc.' 'I (you etc.) wholly or quite; we both; we all'; 'I (you etc.) all through or all over; etc.'

Alone

	Singular		Dual	Plural	
	Absolutive (?)	Relative (?)		Absolutive (?)	Relative (?)
1st pers.	*ke·tsa·rma*	*kisim$^{e}_{a}$*	*ke·tsa·^{w}nuŋ*	*ke·tsa·^{w}t·a*	*kisi^{w}t·a*
2d »	*ke·tsa'rpit*	*kisiwe·t*	*ke·tsa·^{w}tik*	*ke·tsa·^{w}tse*	*kisi^{w}s·e*
3d » and 4th »	*ke·tsa'rme* (or) *kisiät*	*kisime*		(*kisime·tät?*)	

All

	Singular	Dual	Plural
1st pers.	*tama·* [1]	*tama·^{w}nuŋ*	*tamä^{w}t·^{w}a*
2d »	*tama·* [2]	*tama·^{w}tik*	*tamä^{w}tse*
3d » and 4th »	*tama·* [3] (*tamarme*)	*tamàn·ik*	*tamarmik* *tama·sa*

Whole

	Singular	Plural
1st pers.	*iliwiŋarma*	*iliwiŋartiwut*
2d »	*iliwiŋarpin*	*iliwiŋartise*
3d » and 4th »	*iliwiŋarme* *iliwiŋa't*	*iliwiŋarmik* *iliwiŋa·sa*

[1—3] E. g. *tama· qa·^{w}serpoa* 'I am wet all over.'

With a more definite meaning the following forms occur: *kise-^{w}rŋaŋ* 'sole, single; an only child'; *kisiät* 'provided that'; *kisime* 'unless; excepting'; *kisiän·e* 'the only one; but.' — *tamagin·ik* 'on all sides; on both sides.'

D. NUMERALS [1]

§ 69. Numerals from 1 to 22. —

	Cardinal numbers	Ordinal numbers	Etymology
1	*ata·^{w}ser, ara·^{w}ser* [1]	*cüút·er, si^{o}·ter* [2]	[1] < *atawoŋ* ? 'is united or joined' (the hand or the fingers). [2] < WGr. *síu·Leq* 'the foremost one.'
2	*martik* [3]	*a·rta·k* [4]	[3] WGr. *marLuk* (dual) < WEsk. *maLrok* 'the one that follows.' [4] WGr. *a·rLa·k* (dual) 'the other one of a pair.'
3	*piŋasin* [5]	*piŋujuák* [6]	[5] plural, < **piŋajoq* 'the tip or protusion (of the fingers). [6] dual ('the one which protrudes among the middle fingers').
4	*cijamát* [7]	*cijama·k* [7]	[7] < (?) *siap·ut* 'they are disjoined or separated' (probably meant of the four disjoined fingers).
5	*tät·imát* [8]	*tät·ima·k* [8]	[8] < *táleq*, c. suff. **tät·ia* 'his hand' (totum pro partibus). *-mak* is of unknown origin; confer, however, *itumak* 'the palm of the hand.'
6	*arpernáq* [9]	(*arpernáq*) [9]	[9] **arFe-*, cf. WGr. *arFa·* 'the outer edge of his hand' originally 'the line of transition or crossing over' (from the one hand to the other.' *-naq* (*nar*) is instead of *-neq* (WGr. *arFineq*), signifying originally perhaps the result of the crossing-over or the being at the place of transition, i. e. on the other hand.
7	*arpérnar mártik*	*a·rtak*	
8	» *piŋasin*	*piŋajuák*	
9	» *cijamát*	*cijama·k*	
10	*qulin* [10]	*qulia·ja*	[10] < *qule*, c. suff. *qula·* 'its top or surface.' *qulin* 'the top ones' viz. all the fingers in contradistinction to the toes.
11	*arqarnáq* [11]	(*arqarnáq*) [11]	[11] < *arqarpoq* 'goes down.' *-naq* = *neq* (*ner*), *arqarneq* 'the being at the place below' i. e. in the region of the feet.
12	*arqárner mártik*	*a·rta·k*	
13	» *piŋasin*	*piŋajuák*	
14	» *cijamát*	*cijama·k*	
15	» *tät·imát*	*tät·ima·k*	
16	*arpersarnaq* [12]	(*arpersarnaq*)	[12] < **arFe-* cf. note [9]. + *-sar* (of unknown meaning) + *naq* (= *neq*); the whole word probably means 'being on the other foot.'
17	*arpersarner* [12] *mártik*	*a·rta·k*	
18	» *piŋasin*	*piŋajuák*	
19	» *cijamát*	*cijama·k*	
20	» *tät·imát*	*tät·ima·k*	
	= *e·* *na·^{w}tuartïŋo* [13]		[13] 'a man brought to an end i. e. counted to the end', viz. of fingers and toes.
21	*si^{w}n·aq*	*ci^{w}n·a·*	
22	*ci^{w}n·ar martik*	*a·rta·k*	[14] 'his (or its) balance or surplus', cf. *ci^{w}n·erpa·* 'it gives him (or it) a surplus.'

[7] The forefinger is called *cijama·^{wt}* in East Greenland, but otherwise in the Eskimo language *tikeq*.

[1] Cf. my 'Eskimo Numerals.' Journal de la Société Finno-ougrienne, vol. 25 (1908).

§ 70. — When the Eastgreenlander wants to enumerate something or just to mention a number he must necessarily have recourse to his fingers, and if the numbers exceeds ten, to his toes also. First he lifts up his left hand in front of him bringing it to a level with his chest or mouth, with the palm turned downwards and the fingers bent down a little. Usually he lifts his right hand simultaneously with the palm turned upwards, so that the little finger of his right hand touches the thumb of his left hand. Holding his hands like that he starts the difficult task of counting (Fig. 12).

On naming number 1 he stretches out the little finger of his left hand. At 2 he stretches out the next finger, at 3 he lifts the middle finger, at 4 the forefinger, and at 5 he moves the thumb of the same hand.

At 6 the numbers of the second hand begin, and he continues the counting by pointing with the left thumb at the fingers of the right hand, successively — from left to right, i. e. from the little finger to the thumb — while naming the numbers from 6 to 10.

The toes represent the numbers from 11 to 20, but the trouble of pulling off one's boots is unnecessary: the Eskimo serves his purpose by pointing with the fingers towards the feet; or he stoops down and puts his fingers on them, or lifts one of his feet up towards the hand.

At 20 the pointing ceases as this number is called 'a man counted to the end' *e· na·^{w}tuartïgo*. 30 is called 'a man counted to the end and 10 on the other man.' 'Two men counted to an end' indicates 40, but such high numbers will rarely have been used within the original Eskimo community. Anything beyond 20 is no doubt a hazy notion for the plain, uneducated Eskimo. They prefer to express any number exceeding 5 as many (*amertaso·t*), and any over 10 as 'a great number, very, very many', and that in an emphatic tone indicative of a high degree of wonder. However, imaginative and brave spirits have attempted to express higher numbers judging by the fact that there exists a word for 21 at Ammassalik: *ci^{w}n·a·*, literally 'the man's balance, or number 20's overrest.' By continuing with the names of the numbers 2, 3, 4, 5 after *ci^{w}n·a·* one may count up to 25, and further, over 40, e. g. *e· at·a ci^{w}n·a·* 'the second man's balance' indicates 41.

§ 71. — **Distributive** and similar numerals are formed from the cardinal numbers by transforming them by means of verb suffixes, e. g.

ata··sera·rpoa 'I get one at a time'
marte··ra·rpoa » » two » » »
piŋajora·rpoa » » three » » »

Fig. 12. Old *Kunnaak* counting on his fingers to the sixth, while his son listens. (May 7, 1906. W. T. phot.)

sijamara·rta··rpoa } 'I get four at a time'
or
sijamara·rpoa }
arpe·lara·rta··rpoa 'I get six at a time'
etc.
martiŋortiŋo 'making two of it, making them two'
piŋasiŋortiŋut 'making them three'
sijamaŋortiŋut 'making them four'

This mode of expression is used in distribution, e. g. when you take or distribute two at a time, three at a time etc. "Taken in pairs" is expressed thus; *martik te·sïmaŋa·k.*

ata··se·rïartiŋo 'doing it once' e. g. *ata··serïartiŋo takiwara* 'I saw it once'
marte··rïartiŋo » » twice
piŋajoriartiŋo » » three times
ciamariartiŋo » » four »
tät·imariartiŋo » » five »

§ 72. **Adjective and Comparison.** — There is a large number of suffixes with an adjective sense attached to nominal-stems, e. g.

-t·uaq, -t·iwaq or *-tujo* 'large' (varying forms of WGr. *-s·uaq*)
-ŋ·uaq or *-ŋ·iwaq* 'little; dear'
-pät·iwin (or *-wän*) 'many' *-csaq* 'serviceable for —'

A great many adjectives are formed from verbs that have an adjective sense, by means of the suffix *-soq* (*-seq, -leq*) or *-toq* (*teq*) e. g.

qernertoq (or *-teq*) 'dark' *ta·rtoq* 'obscure'

They are inflected like the nouns.

These adjectives formed of verbs may be inflected in the comparative but not so that the ending *-soq* or *-toq* is inflected, but by attaching *-neq* (the verbal noun ending) to the verbal stem, this *-neq* being generally supplied with the 3d person's possessive suffix that refers to the other thing with which the comparition is made, e. g.

aŋinera < *aŋiwoq* 'is large' + *neq* + *a*: 'larger than the other'
mikinera < *mikiwoŋ* 'is small' — 'smaller than the other'
silin·era < *silip·oŋ* 'is stout, thick' — 'stouter than the other'
amin·era < *amip·oŋ* 'is thin' — 'thinner than the other'
uasin·era < *uasip·oŋ* 'is far away' — 'farther away than the other'

As verb types containing an adjective comparison the following occur:

aŋe·ce·woŋ 'is larger; older'; *nukace·woŋ* 'is younger'; *ilaqitse·waŋ·a* 'he is a nearer relation of mine than another'; *uån·iŋ qaŋanisa·woŋ* 'he is older than I'; *uå·niŋ aŋine·woŋ* (or *aŋile·woŋ*) 'he is taller than I'; *sikeqarne·woŋ* 'there is more ice there'; *amertale·lut* 'being more' (< *amertät* 'many').

E. PARTICLES

§ 73. **Interjections.** —

a ejaculation to express surprise or sudden recognition e. g. *a-ta·^{w}na* 'oh, him!'

a· ejaculation to call attention or to remind of something, e. g. *a·-kan·a, a·-piŋ·a* 'look at him down there, look at him up there!' *a·^{iw}na* (< *a·* + *i^{w}na*) 'ah he yonder whom I just mentioned, whom we think of', *a·sak·oa* (*a·* + *sak·oa*) 'oh, those down there' (pointing at them or referring to them in one's mind).

a-'a·· (the second *a* ushered in with a marked glottal stop) expresses a sudden pain with a plaintive accent, *o·qa·wa, apoqa·wa* 'I burned myself', 'I hurt myself', *a-'ak·a··· miŋeqa·wa* 'o, how tired I am!'

ata ejaculation for calling attention by listening to a distant sound, or at something that is seen to happen, or that is being related.

ata· or *aɹa·* ejaculation (especially by children) of pain or pity (e. g. if they are teased).

Babies that cry for milk say *oa· oa·*. Little children scream *ia· ia·* when they are impatient or displeased.

e····· (sung on a long deep note that ends in a higher short note) hushes the child to rest (like a lullaby cf. p. 56).

e··aŋ is what old people express when exhausted after an exertion.

iŋ· is the expression for shuddering with cold, *cs* for pain at getting burned.

ha ha ha laughter interjection.

ho·· signal-cry of danger, calling for help: *ho· ak·ernia·^{i}t* 'hallo, come on here!'

qa qa is the sound when the goblin drinks out of the river (the story of Koopajeeq).

hɔ hɔi he··rn he··rn the shout of the angakok as he sinks into the lower regions.

'e··· 'e··· (in a deep tone) is a luring sound with which the hunter on the sea allures the big bearded seals. Luring sounds are used in hunting both seals and sharks and birds; a whistling sound is used mostly (*puilimut kukujo·rtarput*). For the ptarmigans even a simple wooden flute has been made with a membrane of skin (see First Part, p. 469, fig. 176).

The *aja* of the drumsongs and the *ea* of the magic charms also belong here, but will be mentioned again in their places later on.

§ 74. **Modal particles.** —

ase- (with *una* or some other demonstrative word) 'at last, after all' (after the expectation has nearly ceased) e. g. *asi-pa^{w}n·a* 'at last,

there he is, up there!' *ase·^{w}na* (< *ase* + *una*) *oqarpatala·rsiarteq* 'at last one of them was heard to say.'

a·se·t 'as usually; according to his (its) habit or character.'

ise··- 'different from what I (we) might have expected', 'I thought —', e. g. *ise··pa·^{w}na a·^{w}tarsimaler* 'what, I thought he had left (and now I see him there again!).'

up·a 'may be — may be not', 'who knows?' *up·a-ta·^{i}na* 'I wonder if it is he?' *up·a nuka· up·a aŋe·wa* 'either his younger or his elder brother, it is uncertain which.'

co·runa (*co·ŋuna*) 'certainly, quite right, most assuredly.'

mat·a 'although', *mat·a·^{w}ko* (< *mat·a* + *uk·o*) *pa^{w}rŋuta·^{i}n* 'although it is their custom.'

im·aqa (*im·aʀa*) 1) 'perhaps' 2) 'I wish' (Latin: utinam) *im·aqa pis·ä^{w}nuŋ* 'perhaps something for us'; *im·aqa aŋiŋuwin* 'I wish you a good catch' (in hunting) 3) (exhorting, urging) 'suppose we —! let us—!'; *im·aqa·set* (*im·aqa* + *a·se·t*) *akeŋaja·ra* 'suppose he also withstood me here!'

qanérter 'I wish' (utinam), *qanérter nukerniarte* 'I wish he may grow strong!'

anersa 'fortunately', e. g. *anérsaliŋó·juŋúna* 'how fortunate that he —' (followed by a verb), also absolute: 'how dear, welcome, etc. he (it) is!' — Combined with a negation: 'if only — not': *anérsalê nak·aq·iŋ·ilaq* 'if only he does not fall down!' *anersa pue·ŋ·ilara* 'if only I had not forgotten it!'

ila or *ila·* 'certainly, quite so.' *ilamak·e·* 'certainly just these.' Often in conjunction with yes or no: *a·mila* 'yes, certainly', *e·rqeila* 'no, certainly not'; less frequent in the form *ila'* (with glottal stop) in shouts of warning to a child, e. g. that wants to tear somebody else's things.

e· or *e·m* 'yes' } In answering a negatory verb these particles are
e·rqe 'no' } used in a way contrary to our use of them, and more logically. To the question *takiŋ·^{w}a·in* 'did you not see him?' the Eskimo gives the answer: *e· taki^{w}ŋ·ilara* 'yes I did not see him' if he did not, but *e·rqe takiwara* 'no I saw him' if he did. We should say no in the first case and yes in the latter.

hai 'what do you say? I beg your pardon.'

tiwaje·· or *tiwakaje··* } Exclamations of strong surprise, wonder
ka·k^{w}aje·· or *kakakaje··* } or admiration, e. g. followed by *una*
kât·uaraje·· or *käc·iwaraje··* } *takigin·a·k* 'look at him (that) there!' Also of objects in plural, sometimes slightly varied: *kaka·jüwe··*, *kakacie··*. Meaning about the same as *co·k·ajeqe··*: *co·k·ajeqe·leruna* (with a tone first high, then getting lower in the last syllable). 'But what is this! Astonishing beyond everything!'

sila (*cila*), *silát, silät·e* 'alas, oh heavens! what in the world!'

F. EASTGREENLAND'S DIALECTS

§ 75. — Three dialects were spoken on the southern part of Greenland's east-coast, according to the information of old Kuannia. This agrees with previous testimony regarding the language [1], but these dialects of which the two most southerly are only known very slightly and are no more traceable now after the emigration of the southern easterners, have naturally been closely connected. Kuannia had retained fresh in his memory the impression of a difference in the musical accent and in certain designations. He gave me the boundaries thus, starting from the south at Cape Farewell or the island Aleek, the once famous most southerly trading place (Graah's Aluk), and going north.

South	60°	to	62° n. lat.	Aleek-Anoriteeq
Halfway coast	62°	»	64° »	» Ikermeen-Umeewik
Central	64°	»	68° »	» Pikeeteq—Ammattalik—Kialeeq (Kialineq)
North	70°	»	80° »	» (extinct and unknown tribe)

Kuannia from Ittoluartiwin on the "halfway coast" had his own naïve theory as to the origin of the dialects. The true Greenland tongue was only heard at one place in the world, at his home-stead, near Umeewik. "Varying dialects spring up when people in far off places give a wrong turn to the tongue in their mouths and twist the lips too much, outward or to the side, whereby the words run out in distorted forms and in opposite directions, some along the right arm and some along the left; then they split in the distance and become almost unintelligible." Therefore, when Kuannia imitated the dialect from Keersagalik he made some frightful faces.

Another old man Kunnaŋ, born in the north, declared that when as a young man, he visited the Timmiarmeen people in the "halfway" district he did not understand their speech to begin with (e. g. certain words were unintelligible to him), but he learned the language in the course of the winter while he lived there.

§ 76. — Even within the two large fiords that I investigated in 1905—06 a slight difference of dialect was noticeable. The Sermilik people had certain words and habits of pronunciation that the more northerly and easterly family groups from Ammassalik did not use, e. g.

[1] Cf. First Part pp. 331—332, 336 (D. Cranz speaks of the "singing accent" of the easterners).

Ammassalik		Sermilik	
iloquta·	—	*tiŋiwa*	1. his liver
a·wpaluto·ta·	—	»	2. yolk of an egg
perqitân·a·in	—	*ujarpata·in*	shrimps (or crayfish)
ilima·wa	—	*na·rtiwa* (earlier *it·a·wa*)	embryo, fetus
aɹa·ma·i̯ân	—	*man·ikit·wa·i̯ân*	testicles

In several cases the people of Sermilik seem to have preferred an *-r-* or *-ř-* where those of Ammassalik pronounce an *ŋ*, e. g. *ajara* instead of *ajaŋa* 'my aunt' (mother's sister).

§ 77. **The poetical language.** — Besides the dialect words we must take into account special words and designations that only belong to the poetical language or the sacred language of the pagan priests, or words replacing those forbidden by taboo.

To the language in the Eskimo poems from East Greenland very nearly the same observations apply as those which D. G. Brinton made when translating the ancient Nahuatl poetry.[1]

1. "Students of American ethnology are familiar with the fact that in nearly all tribes the language of sacred songs differs materially from that in daily life..... Both words and grammatical forms unknown to the tongue of daily life occur. These may be archaic, or manufactured capriciously by the poet." — Many of the uncommon words in the following Eskimo poems no doubt belong to the sacred tongue, partly on account of the claims of taboo; in some cases, too, they are fashioned for purely poetical considerations, to create a piquant effect.

2. "Vowels are inordinately lengthened and syllables reduplicated, either for the purpose of emphasis or of metre." — In the Eskimo poems one often comes across lengthened sounds (vowels or consonants) in stead of short, or vice-versa. On the other hand real reduplications scarcely occur, but emphatic repetitions of certain words are very frequent.

3. "Meaningless interjections are inserted for metrical effect while others are thrown in and repeated in order to express emotion." — As such I reckon the refrains (*aja*, etc.) in the Eskimo drumsongs, and fragments of refrains, too, are sometimes embodied in other species of poetry. The initial of the refrain is occasionally fused with the end-syllable of the last word of the text thus producing a suffix deformity whose true meaning may be difficult to guess.

4. "The rhetorical figure known as Aposiopesis, where a sentence is left unfinished and in an interjectional condition, in consequence

[1] Brinton l. c. (1887) pp. 28—30.

of some emotion of the mind, is not rare, and adds to the obscurity of the wording." — Both this and similar anakolutha are not uncommon in Eskimo poetry and prose.

A closer study of the language in the poems will probably disclose more anomalies. It is my impression that the use of the "limited affixes" is somewhat freer in the poems than in the ordinary spoken language; that sometimes those otherwise attached to verbs only, are joined with nouns, or vice-versa.

Purely individual tendencies may probably also assert themselves. The texts of Kittaararteq, Napa and Ittimaŋeejuk seem to bear the imprint of individual peculiarities in form and the choice of words whether this be due to the person communicating or to the speech of his family, or to the dialect of the Sermilikfiord.

Fig. 13. *Ajukutooq*, Akwko's son, a great angakok from the islands skirting the coast east of Ammassalik. (July 19, 1906. W. T.)

Fig. 14. *Kaiakers on the open sea* about 10 miles from land, off the fells and fjords of Sermilik and Ammassalik, paddling at full speed toward shore after the first visit on board the Danish steamer which tarried on the ninth day after sighting the coast without venturing to penetrate the ice-current (cf. fig. 44 — September 7, 1905. W. T. phot.)

Fig. 15. Valley west of Ammattiwik fjord viewed from the western slope of the *Nappaaja* mountain (on the right of the picture, height 1100 m.) In the distance a river springing from a moraine at the head of the valley. (July 1, 1906. W. T.)

Fig. 16. Sledging on the fiord ice along the ice-foot of the rocks.

FOLKLORE

At a distance of a couple of days voyage, opposite to Ammassalik, lies Iceland, the saga isle which 1000 years ago and up to our time has been famous as the seat of a flourishing literature that has left deep and ineffaceable traces in Europe's spiritual culture. Think of the Edda poems, the epic style of the sagas, the refined art of the bards, the highly developed juridical system etc.

Through the Eskimo immigration to Greenland — probably not much later, perhaps even simultaneously with the Icelanders' occupation of their atlantic island — a stream of heathen traditions were led from arctic America down towards Cape Farewell, and in the following centuries the old legends and poems of the Eskimo and their strange art of singing flourished on the coast vis-à-vis Iceland, on the other side of the Denmark Straits, only ab. 170 (English) miles in width, that separate the two enormous islands, and through which the never resting polar ice current runs its fatal course towards its dissolution south of Cape Farewell. Behind this current are situated the secluded fiords and islands which the medieval Icelanders knew by the names of the *Krosseyar* ('the cross-isles') and the *Gunnbjörn-rocks*, perhaps the first discovered localities in the New World, on the eastcoast of Greenland.[1] The Eskimo soon took possession of them preserving here their heathen civilisation unknown to our world, and ignorant themselves of the latter's existence.

[1] These localities have recently been identified by G. Holm, the former as the large island where now is located the Danish colony Angmagsalik, together with adjoining islands, the latter as some smaller islands close by, to the north. (Meddelelser om Grønland vol. 56, 1918, pp. 290—308.)

It was surprising to our generation to discover this handful of people with their rich fund of old traditions.

I had not lived long among the natives before it had become evident to me that they possessed a variety of unwritten literature, not only tales in prose and drumsongs of which already G. Holm's large collection gave us copious information and many specimens (se First Part), but also poems and songs of a kind of which hitherto nothing was recorded. Even from the west coast long ago discovered there had hardly been recorded nursery-rhymes and old ditties, mimic drum-songs and sacred angakok- and charm-songs similar to those we gradually came to know at Ammassalik.

Fig. 17 a. *Aŋer^{w}q^{w}aaiin* wiewed in profile, middle-aged man in gutskin frock.

In the course of a year I recorded on the Greenland coast my folklore material partly on the wax cylinders of my phonograph, and partly from direct dictation — to the different means of recording I refer in the following by the abbreviations **Phon.** and **DD** (cf. p. 59). A list of my informants will be found at the end of this section, where also parallel numbers referring to the melodies in the previous section are given. On the phonograph I recorded almost 100 songs and poems, partly complete, partly fragmentary, besides a number of tales; directly on paper I put down ab. 300 poems and folk-tales, etc. (variations included).

It was important to me to set down as much as possible during my one year's stay — I had to spend the first months in studying the unknown dialect — and I recorded everything as phonetically

accurate as compatible with fast work and without fatiguing my informants too much so as not to lessen their good spirits and capacity for work. For the same reason I postponed the difficult translation of the poems until I reached home again trusting that later exploration and linguistic comparison would shed light on the obscure passages in the texts.

The material collected I recorded week by week in my systematically arranged card index supplied with preliminary numbers and accompanied by a more or less copious commentary. Likewise during my stay over there I laid the foundation of an East-Greenland vocabulary in the shape of a card index which in the course of years has grown to about 10,000 slips. It forms a necessary supplement to the West-Greenland dictionary.

17 b. *Aŋer^{w}q^{w}aaḷin* viewed in front. (W. T. phot. March 1906.)

As some of my best authorities for my records of the traditions and the poems I may mention my old friends Mitsuarniaŋŋa, Qiwiŋataaq and Teemiartissaq, aged people who with a certain primitive understanding of the national interest in saving such traditions for future generations willingly opened to me the treasury of their souls and their lives and exerted themselves to bring their mental patrimony before the light of day.

The national style in this rare material was not foreign to me as it corresponded essentially with the one in previous collections from the westcoast of Greenland, e. g. my own from the northern part (Oommannaq Fiord, the Diskobay and Egedesminde), published in Medd. om Grønland, 31 vol. (1904). Nevertheless, none of these East Greenland poems had been previously recorded, among them

several of very ancient origin, some of them even originating before the time of the Eskimo immigration, but many undoubtedly composed here and bearing the special impress of this region. Many of them gave me an insight into entirely new species of poetry.

The more detailed arrangement of the poetical species follows here. I may maintain the classification of the text-material that I made with the view of grouping the melodies (p. 58), but with a transference of the 6th group (kaiak and hunting songs) to the place after the epic-lyrical songs, and a partial incorporation in the latter group of "songs occurring in old tales." The groups will therefore be as follows:

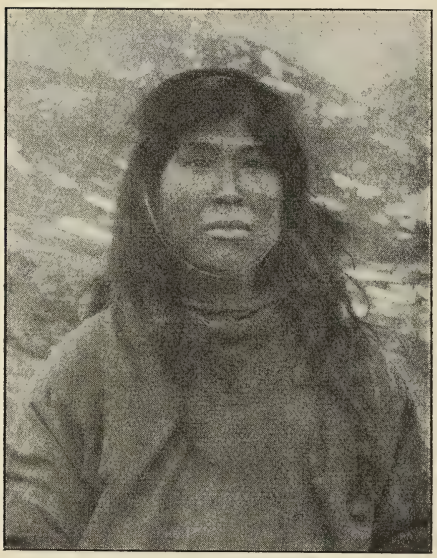


Fig. 18 a. *Aŋittäŋŋe*, viewed in front. (W. T. phot. October 1905.)

In rhythmical style:

I (nos. 1 to 36) Epic-lyrical songs including nursery rhymes and children's songs.

II (nos. 37 to 48) Hunting songs or kaiak songs, and berry-picking songs.

III (nos. 49 to 102) Magic prayers, or spells.

IV (nos. 103 to 114) Religious drum-songs.

V (nos. 115 to 165) Dramatic or mimic drum songs.

VI (nos. 166 to 213) Juridical drum-songs.

In prose:

VII (nos. 214 seq.) Folk-tales, legends, biographic records etc.

I shall give a more detailed description of the form and contents of these species of poetry hereafter.

As to the principles underlying my translation from the Eskimo tongue I may say that I have translated literally, which does not signify a "slavish translation", nor yet a free, but an exact one, i. e. I have endeavoured to find adequate expressions for every word and every suffix, and have then given the translated words their natural place in my language. The English translation is made according to the same principle under my supervision. The formal character of the original (rhythm etc.) must be perceived from the Eskimo text and from the melody wherever such a thing belongs to it and is rendered, cf. the parallel list of texts and melodies. — In the running comments under the text supplementary information

will be found, especially of a linguistic nature, among which are the textual variants from my records — many, perhaps the majority of the poems I took down from various informants or recorded them on the phonograph as well as from dictation —; in that manner we have often been enabled, through a textual criticism, to arrive at a better reading by correcting the text that I have given as the basis of my translation by means of the variations.

The headlines over each poem do not belong to the original poems, but are given by me in accordance with the contents. The natives use no other name than the first line of the poems. The names of the informants appear under the headings.

Fig. 18 b. *Aŋittäŋŋe*, viewed in profile. (W. T. phot. October 1905.)

The names of the authors are generally unknown. No doubt there have lived in each generation authors, singers or players who have enjoyed the happiness of celebrity from Kialineq to Aleek, but the death of the poet or artist casts the fatal shadow of taboo over his name which it is forbidden to mention after his death, and therefore everlasting fame does not fall to the lot of the classical product of any Eskimo poet or artist. It is only as an apparent exception that we may give the names of some authors of drum-songs; it is due to the lucky accident that they had not yet been forgotten when the first ethnologists arrived from Europe and were able to set down their names and works in their books. The names of the Eskimo legendary heroes form another kind of exception. — It is a characteristic feature that the author's poem (drum-song) is called his *pia*, i. e. his property. It would not be considered fair for anyone else to sing or recite the author's poem as long as he himself may be alive. On the other hand it was quite customary for a drum-singer to borrow a part of one of the drum-songs of the forefathers and use it as an introduction in his own new drum-song.

POETICS

As we found a wonderful technique in the Eastgreenland music especially as regards the rhythm of their melodies so we shall see that the technical treatment of the Eskimo tongue for poetical use bears testimony to a relatively high standing which as in the case of music is no doubt "the work of many centuries."[1] It is a stone-age culture that has continued onwards along its own course, and has developed its own kind of poetics and prosody.

The formative power evinced in the Eskimo poems is in its first source wedded to the entire morphological nature of this language, to the natural rhythmics of the words. It is significant that in the Eastgreenland tongue the same word expresses to breathe and to make poetry, a poem is a breath (*anerca*), the poem is words infused with breath or soul. Nowhere this power has expanded and florished so much as in the Greenland drumsongs where the singing and the poem unite with the sounding and flowing rhythms of the drum and the solo dancing to an artistic unity of a strange and grotesque beauty.

A great many of the poems (the first group) are meant to be recited, not to be sung; the voice of the reciting is not free or accidental, but bound to certain tonal movements fixed by custom and tradition, that produce a sort of word-melody. In the magic prayers this musical speech or accent is about the same for them all, whereas the petting songs and children's verses have more variety in their rhythms and tones. — Examples of the musical character of the poems without any melody, but with only a fixed recitation movement have already been given in the preceeding section (pp. 62—64, nos. 1—11), and more remarks will follow below.

All the other poems are songs with words intended to be sung in the normal manner, e. g songs while rowing the kaiaks or while wandering in the hills to pick berries, or the religious songs sung by the angakok in the hut when he calls his spirits.

It is also a wellknown custom to sing songs without words, merely humming (*soqulawoŋ*), e. g. if a man after his home-coming and meal seats himself on the platform and memorizes a song, with or without drum accompaniment.

The art of poetry (like that of the singing) was never purposeless among the Eskimo, it had its aim and its place as a social function, or a vital function — no wonder it reached such a high development wherever the Eskimo community was thriving vigorously.

[1] Hjalmar Thuren: On the Eskimo Music (in this volume pp. 4—6, cf. p. 29).

Epic lyrical poems. — This group really embraces three or four different species of poems.

The first numbers (nos. 1—15) are a kind of nursery rhymes which I call **petting-songs** recited with a particular accent and pitch, but devoid of real tones. The Greenlanders call them *aʀa·ⁱtin* (in the singular *aʀa·ⁱn* from the verb *aʀarpa·* 'pets the child', or from *aʀa·* 'the petting of the child, its being petted'; 'the petting-song of the

Fig. 19. *Qilertaanalik*, in his fur-jacket viewed in front. (W. T. phot. June 1906.)

child which is recited for its sake'). These little poems are generally made for a certain occasion, either the child's first naming, or its first dressing or its first attempt at kaiaking. The purpose herewith of the mother or father is to instil into the soul of the child a certain vitality.[1]

The petting singing which is therefore a sort of magic or charm is so performed that the old man or woman lifts the child by taking hold with one hand under one of the child's armpits, and with the

[1] They may be identical with the "magic chants" which G. Holm mentions and parallels with the charms, or magic prayers cf. First Part, pp. 88 and 305 (no. 53.)

other under its posteriors. Teemiartissaq, e. g. recollected having seen the old and almost deaf man Kalia in Sermilik perform this ceremony, singing his *aʀa·it* over little Kippakee (Texts no. 6).

The child's name is often used as a motive, it is the petting motive, in several cases it seems to be the whole origin of the poem; further, the song refers to the child's personal qualities or some situation where it has cried or smiled or said something, or where the old people have smiled at it and said something.

The source of this species of poetry seems to be the very situation of the mother rocking her baby — rocking it in the hood on her back or in her arms [1] — or the baby sucking at her breast. Some remark, the name or the nickname are often linked together in short rhythmical lines with other similar exclamations used in various situations of the mother's and baby's intercourse, for the child often sucks its mother through several years, and during the intimate communion there is easily developed a special baby language of which there are many traces found in these little poems. Incoherent and disconnected as their contents are, strangers do not readily understand them, only the mother holds the key to their complete comprehension. Some of the poems I recorded are very little but baby patter, and with hardly any sense, but by their rhythm and hummed accent they serve to please the baby or lull it to sleep. Without a doubt the same magical effect is ascribed to these little poems on every later occasion when they are sung over the child (*aʀat·iŋo* or *aʀasït·iŋo*) as the first time.

Originally the genuine petting-songs are no doubt quite short consisting only of two or three words connected with the baby's name like those I recorded near Cape Farewell in 1914 (see the supplement). From this form the longer and slightly more elaborate poems have developed which make the stepping stone to the epic nursery-rhymes which were sung to sooth the baby and lull it to rest. I presume that the first eight or ten numbers from Ammassalik are genuine petting poems addressed to some individual baby. Those that come next have perhaps also been composed and used in some family as a petting song for a baby but have passed into ordinary tradition as everyman's property and have in the course of time been added to or changed about. They form a transition stage to the ditties, or epic-lyrical poems, and usher in their phalanx.

[1] Rocking a baby in the arms is called *mâʷc·artiŋo*; the meaning may also be extended to "soothing" a hunted animal, i. e. saying a magic prayer e. g. to lure a bear. Also *aʀât·iŋo* 'to pet it' is used of alluring game, from which *aʀale··taq* 'bait for luring fish.' In a jocular way a woman's "seductive wiles" are called her alluring song (*aʀa·ta·*).

The children's rhymes and ditties have probably come into existence in direct continuation of the latter, the secondary petting-songs. These verses are recited or sung by the children and deal with their life and games, with domestic situations or family affairs, with animals or natural objects. They are called *ilerqerso·t*, traditional songs or folk-ditties. The Eskimo has no ancient ballads like those we know from the middle-ages of Europe, no historical songs of the feats of olden times like the Odyssey or the Kalevala of the Finns.[1] The epic argument of these poems, if one may so describe it, touches the little affairs and happenings of intimate life; they only throw an occasional glimpse into a human fate as a mere hint and are never solemn or pretentious or sentimental. Nevertheless, I think they must produce a strange impression on every receptive and attentive reader just because they are so intimate and so different to our sphere of ideas.

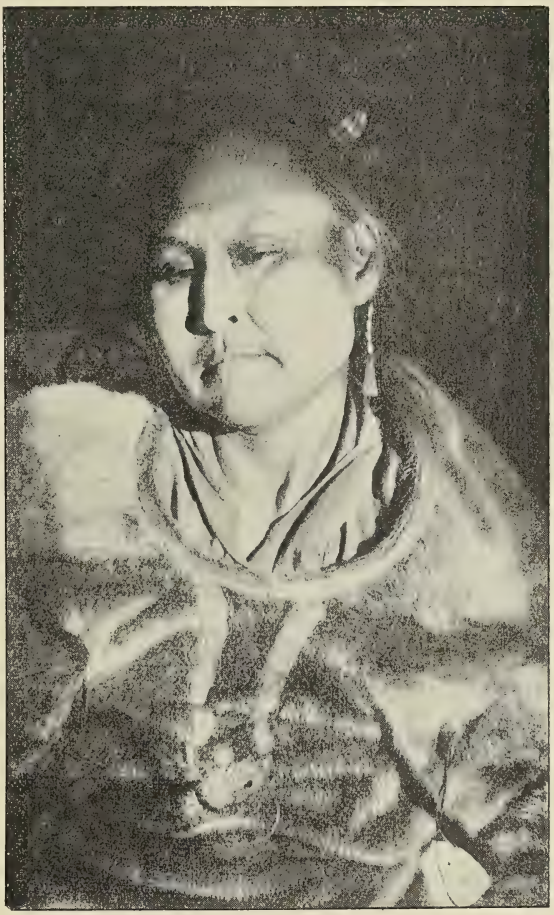


Fig. 20. *Teemiartissaq.*
(W. T. phot. February 1906.)

The ilerqersoot have recitative forms like the petting-songs or more rarely melodies and sometimes they contain a few words of refrain without sense (e. g. *aja*). Qiwiŋaɹaaq described expressly e. g. nos. 24 and 32, Teemiartissaq nos. 17, 22, 29 and 34 as ilerqersoot; no. 17 particularly as *ilerqerso·t*

[1] Unless we assume that the *Ooŋortoq* song found in South Greenland towards the middle of last century was the last remnant of an old Greenland epic (or ballad) dealing with the Eskimo fight for deliverance from the rule of the Icelanders. But in that case the greater part of the poem has been lost, and only a petty fragment remains. See First Part pp. 704—705.

oqalüt·ua·^{i}n "an epic song" — all as distinct from the *aʀa·^{i}t* and *i^{w}ŋ·e··tin* (cf. below), "*mumernane*", without drum-dancing and without any refrain.

The kaiak and berrypicking songs have sufficient similarities to be placed in a group by themselves, as to form by having regular *aja*-refrains like the drumsongs, and as to contents by having a functional destination as a kind of signal-songs, the former to signalize what spoil the kaiakman is bringing home from the sea, to his housemates waiting; the latter to signalize where in the mountains the berrypicker is moving in order to keep up the connection between the comrades when they are spread out on the mountain sides and in the valleys. Both kinds of songs are of course suitable for whiling away the time for the solitary oarsman on the water or the wanderer in the mountains. They were often heard in the hut on the shore as alternative songs that from afar animated the hills or the sea with human life.

The drumsongs consist of three principal groups: religious, theatrical and juridical songs — functions that are closely connected with social conditions. The singing of these poems with long, elaborate refrains, without sense, and short lines inserted, with sense, is called the *i^{w}ŋ·erneq* and the song itself *i^{w}ŋ·e·n* (*i^{w}ŋ·e··tin* in the plural; *i^{w}ŋ·e··ta·* 'his drumsong' from *i^{w}ŋ·erpoŋ* 'sings a drumsong').

The service of the pagan priests was sustained and elevated all through by singing and drumming. The angakok carries on his conversations with the spirits he calls forth in poems that are sung with long-winded refrains. He uses his voice with the art of a ventriloquist, so that it seems to come now from his body as he sits in his hut before the entrance, now from the deep into which his soul has subsided, now from the other end of the long house-passage. It did not fall to my lot personally to attend at a seance of this sort, but from my winter visit at Sermilik where Ukuttiaq and other old men sang and drummed for us a whole night, and from other occasions at Ammassalik I have preserved an ineffaceable impression of the solemnity and sombre beauty of the religious songs. The natives themselves too declared that no song was so beautiful as the spirits' song.

The 10 poems that I have gathered here under the designation **religious songs** do not belong to quite the same species. The first six are the songs of assistant spirits. While the angakok is conjuring in the hut now one, now another of his spirits is heard singing this kind of song, containing descriptions of the travels of the spirit or

of his work in the priest's service. Nos. 105, 106 and 108 were said to be songs that "belonged to" the mythical inland dwellers and which the famous angakok would borrow occassionally and recite to the listening congregation. Nos. 112 and 113 are songs dealing with deceased people and their life after death. The four last poems of the collection are a sort of "devotional" epic songs of a religious nature recited by the priest, while the first represent the ceremonial responses of his spirits.

I presume that all these songs were sung with long refrains and to the beating of drums, oftentimes so that the congregation joined the chorus in unison.—Eskimo songs of this kind have never before been published.

Fig. 21. *Mitsuarniaŋŋa* formerly an angakok, reciting an old merry story. (W. T. phot. May 1906.)

The merry side of life finds expression in the comical dancing-songs and in the mimic or theatrical games. The drum-singing solo-dancer is called **tiwaleq** (in plural *tiwâlin* or *tiwâle·t*); the player of the games is called **uaajeertoq** (plural *ua·je·rtut*). Instead of tiwaleq some say *mumerteq* (said to be a word replacing tiwaleq as a man of this name died).[1] These words both indicate the song and the player or the part he takes.

The uaajeertoq player's songs are freer as to form and more variegated as to contents than the tiwaleq dancer's songs, consistent with the fact that the game causes the player to change place continually in order to pursue the spectators or act among them, whereas the dancer stands in one place on the floor. There are

[1] The word is ancient (archaic) in the language, as it, or its stem, also occurs in South Alaska, cf. *mumurtoa* 'I drum', *mumiuŋ·a* 'I dance', *muŋ·oa* 'I lead a song.' (Barnum, Innuit Language, p. 353.)

numbers of parts, now taken by men, now by women, now dressed up and now (although rarely) without any disguise.

While the character of the part of the play is the main thing for the uaajeertoq and the dancing of secondary importance, the reverse applies to the tiwaleq, the solo-dancer; further, the former branch of art is practised principally by men, the latter by women.

The tiwalin consist mainly of special women's dances (*arnä pe·n·a·t*), but not exclusively. Akernilik would maintain that "the men sing and dance long and hard, the women little and short" (*tiwarpun aŋin, tiwâla·rpun arnät*). The whole house takes part in the singing; one leads, and the others gradually come in; first one joins, then another (*ap·erqisiarpun*) — thus quite different to the uaajeertoq games. The tiwaleq is a sort of ballet performance consisting in the solo appearance of one person, preferably a naked woman, out on the floor halfways between the entrance and the platform. She twists the rhythmical and mimic movements of the dance from out her entire body in a trembling play of all muscles, singing, as though in ecstasy, long refrains, periodically interrupted by wild or jubilant exclamations; drumming, in time, the particular woman's rhythms, now rising, now lowering the tambourine.

In some instances it is difficult to draw the line between the two branches of art. Among the uaajertoq songs these numbers are somewhat similar to tiwalin: nos. 123, 129, 133, 141. A great many of the songs have free-and-easy, not to say cynical contents, and employ gross means to create merriment. Others have a more discreet and refined mode of action, e. g. no. 120 (Toowee) which travesties a cowardly drum-singer, nos. 122 and 123, which display ridiculous and namby-pamby men, no. 137 a man vain of his own imaginary beauty. The comic, merry mask is called *qo·iuqa·rasït·oq*, the serious or sour mask *an·erqa·rasït·oq*.

A song in which loud exclamations suddenly interrupt the singing is called a *qat·e··warter* 'filled with sound; a beautiful cry'; the exclamation generally occurs after a period of refrain, sometimes in a natural speaking tone and always with an exceedingly emphatic voice, as if in scorn, anger or enthusiasm, e. g. *a ha··* or *a hɔ··*; *e·a, e·a* (moaning, as in extreme distress, no. 188); *e·rce* (triumphant, thrice repeated, see no. 178). *cum·iät·a* (in ecstasy, no. 140). The designation *qat·e··warter* is used mostly of tiwaleet, though also of the following group of songs.

The genuine **juridical drumsongs** belong to the domain of the Greenland vendettas. Two men, or sometimes two women, having become enemies would once a year have a settlement with each other in a drumfight where, in turn, they would give vent to their anger

in a poetical form, one drumming and singing against the other. These two were called *akiare·t* 'opponents.' Their songs were often composed long before, carefully considered and rehearsed. The charging song is called a *piseq*, his *pisia*, and the opponent's retortion his *akisa·*. Both endeavour to shape their songs in accordance with the songs transmitted, in the same style, and it is a general custom, though not always followed, that the singer borrows the introduction of his song from some old, well-known song that has been handed down from his ancestors, whereafter —as after a prelude on the strings of the past—he spins on the thread in his own individual manner (for examples hereof see nos. 173 to 186). Every man chooses his own forms of melodies and refrains, possibly inherited from his forefathers or characteristic of his family. When the natives had heard the first strains of a drumsong they nearly always recognized the man or woman who "owned" it. This shows that everyone stuck to his particular refrains and melodies.

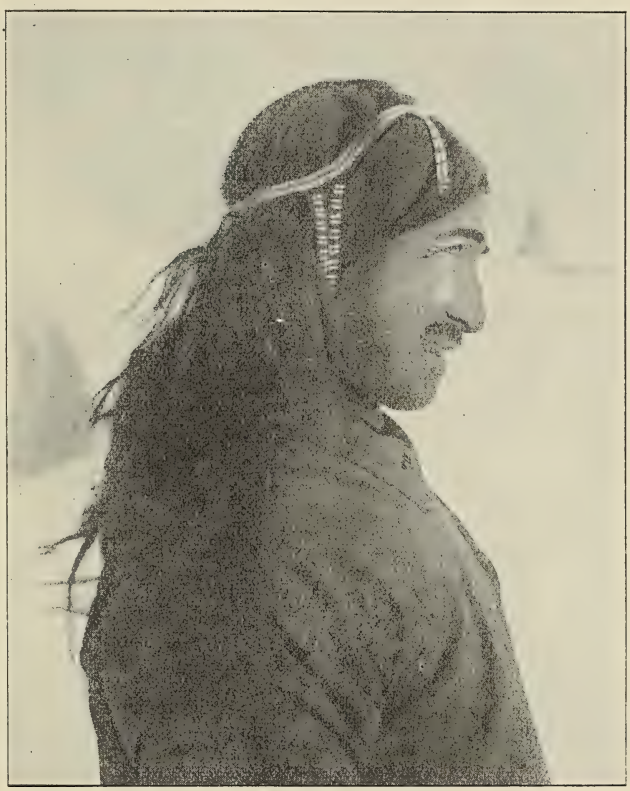


Fig. 22. *Qilertaanalik* viewed in profile. (W. T. phot. in spring 1906.)

The sense of the song is found in the short textlines (*ta·iät*) that alternate with the longer and regularly repeated refrains. These textlines, the burden of the poem, are full of weighty accusations and sneering references to the opponent; but they are not less replete with lamenting over the singer's own difficult position, or over his failing power to sing drumsongs, or over his own mean and sorry self. This is often confessed with astonishing honesty, agreeing well

with the self-irony that is so significant of the Eskimo national character. But no doubt it also covers the singer's wish to appear at his best to the audience, and to seem unconcerned vis-à-vis the opponent, thereby reducing his accusations to the least possible.

The songs were constantly renewed, as the hostility between the two opponents only in rare instances resulted in homicide (never during the drumfight itself), but only in a continuation of the fight at the next meeting, the following summer or winter. The old songs were improved or replaced by new. The favorite drumsongs passed into the popular tradition being repeated for amusement either in the open air or in winter within the hut. At the winter meetings it often happened that two men would stand forth on the floor and for amusement repeat a drumfight in a passionate rendering (*iwe·lortik*). The more insignificant songs were probably consigned to oblivion.

The drumfight songs, however, like the kaiak-songs belong mostly in the open air under the summer sun. In their texts, melodies and refrains the Ammassalik Eskimo evince all their musical and prosodic ability.

I have classified the drumsongs so that the first numbers are arranged according to contents — i. e. first come some typical attack- and retort-songs sung by men, then some similar songs sung by women, and after them a few connected with the famous name of Ak^{w}ko (Holm's Avgo) — the later numbers being so arranged as to group themselves around the names of my informants. — A special place is occupied by two reception songs (nos. 202 and 209). It was sometimes the custom to receive the aggressor as he approached in his kaiak on the sea accompanied by a flotilla of big and small skinboats with singing from the shore, or to sing after him when they departed. Neither was it a rare occurrence that the approaching aggressor started singing out on the sea, and that an alternative song between the two enemies developed *iwersisät akernät·a·^{i}tut*, while the friends and relations on board joined in a unison chorus.

The last four numbers are of a somewhat different character to the others, as they belong to the numerous category that may be termed the **fictitious or feigned drum contest songs** which were composed for the purpose of entertaining the housemates and their guests. Several of the previous numbers may also belong to this kind. Drum contest that originally were an outcome of deep and bitter feelings had gradually become a sort of sport to the natives, to many of them a beloved pastime. They threw themselves with keen enjoyment into this combination of song and dance and rhythm when the hard work of the hunting was successfully ended, and the drumsinging of two parties was always something of a play to the people. Even the

bitter and angry opponents might look forward with pleasure to the singing duel as to the appearance of an artist, a festive tournament where one hoped to shine and triumph. Read the legend of Aaraättuaq, the two enemies who after having reviled each other in song through many years, at last became so used to it and so fond of it that they decided to continue their drum fighting after death. And then, when Aaraättuaq was the first to die and in his grave heard his opponent approach singing, calling him out, he rises from the stones of the grave and sings his drumsong dancing on them, and "using his scapula as a drum and his fibula as a drumstick" — a true apotheosis of the Eastgreenland drumsinging.

There may have existed one or two more kinds of drumsinging than those here mentioned. I am thinking e. g. of such a "game" as the one Hans Egede refers to from the westcoast, performing barter and trade in the guise of drumsinging. One man sings drumming something for sale and names in the song its price. The one of the audience who offers to buy at the price sung smacks the singers backside and is then liable for his bid. (Egede, Perlustration, 1741, p. 92.) A similar custom is reported from Alaska (Nelson, p. 361) where traders arriving did their bartering as a singing game.

REFRAIN, BURDEN AND STROPHE

The natives call the refrain *tima·* 'the body of the song'; it belongs to all species of drumsongs and takes up most space in the song, but has the least to do with its sense as its principal object is merely carrying on the melody. Generally, though, it contains one word of sense, namely a demonstrative pronoun, a "word of direction" or a similar particle, but beyond that only one or two meaningless words for padding which are repeated in slightly varying forms (*aja*; *aʀa*; *ä·qe* etc.). The refrain opens and closes the song, often with an added derisive shout or a moaning yell last of all.[1] It is repeated in its entirety for each verse or "burden", the parts of the song in which the singer expresses "what he has on his mind to say." The burden consists of just a short line which the natives call the song's *ta·ia* or (in the plural) *ta·iät* or *ta·rnät*, 'the line with the characterizing

[1] Besides the refrain many drumsongs contain a shout, an interjection of scorn or anger that is repeated a few times during the singing (cf. p. 166). It is probably this to which Otto Fabricius alludes in his Grammatica p. 360 where he deals with "interjectiones gaudentis", and among them particularly *iæ-hi*, 'ia-hei' which he calls "the old men's bass-stroke during the singing, especially when something is said that tickles them." He also distinctly mentions the forms of the refrain, *ajah*, *yjah*.

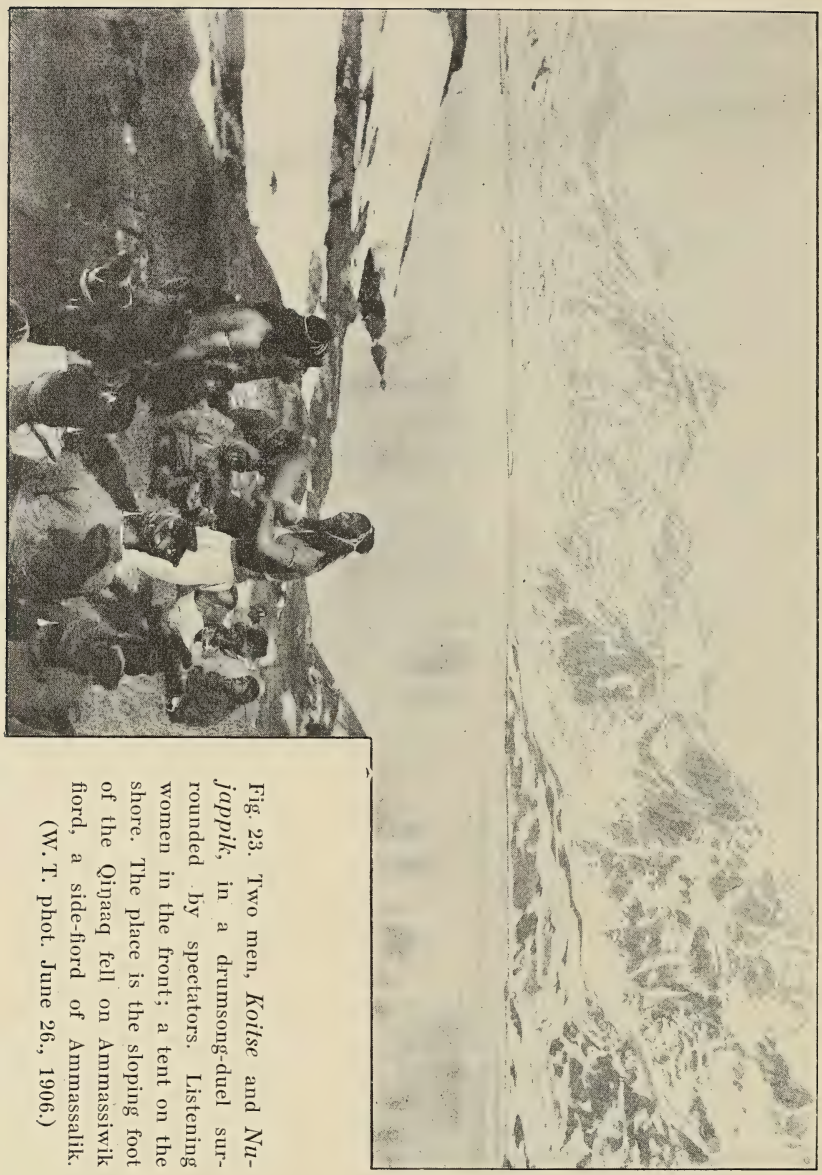


Fig. 23. Two men, *Koitse* and *Nujappik*, in a drumsong-duel surrounded by spectators. Listening women in the front; a tent on the shore. The place is the sloping foot of the Qinaaq fell on Ammassiwik fiord, a side-fiord of Ammassalik. (W. T. phot. June 26., 1906.)

Complete specimen of a drumsong (Phon.).

Text no. 188. "The drum-singer on his sledge" sung by Akernilik. Cf. Mel. no. 79 (p. 89).

	A (refrain)	**B a** (refrain)	**b** (burden)	**c** (refrain)	**C** (refrain)
1.	*aʷn·wá·ja a·ha·je·*	*anɔá·*	*ᵃke·agiane·nüá·nit·aɹá·ja*	*jaj·a·ja·*	*ajá·i̯ɔ·ja aja·je··*
2.	*aʷn·wá·ja a·ha·je·*	*aʷnɔá·*	*ke··ne·nüa·nit·aɹa·ja*	*jaj·a·ja·*	*ajá·i̯ɔ·-a aj·a·je·*
3.	*aʷn·wá·ja a·ha·je·*	*aʷnɔá·*	*ta·$^{w}_{m}$aa·teŋuát·a·ja*	*ᵃjaj·a·ja*	*ajá·i̯ɔ·ja aj·a·je·*
4.	*aʷná·ja a·ʀa·je·*	*aʷnɔá·*	*ᵃke·$^{a}_{r}$nüɔ́·nɔ·taɹa·ja*	*ajaj·a·jai̯*	*ajá·i̯ɔ·ja aj·aje·*
5.	*aʷná·ja a·ʀa·je·*	*aʷnɔá·*	*ta·$^{w}_{m}$aa·$^{l}_{k}$eŋuát·a·ja*	*ajaj·a·ja·*	*ajái̯ɔ́·ja aj·a·je·*
6.	*aʷnʷá·ja a·ha·je·*	*aʷnɔa··*	*ⁱpinia·nɔ·ta a·ja*	*ajaj·a·ja·*	*ajá·i̯ɔ́·ja aj·a·je·*
7.	*aʷnʷá·ja a·ʀa·je·*	*aʷnɔá·*	*qamutˢiaálu̯aŋïwà·ɹá·ja·*	*ajaj·a·ja·*	*aja·i̯ɔ·ja aj·a·je·*
8.	*aʷnʷá·ja a·ha·je·*	(exclamation)	*ɛ··a! a hɔ·, a ha·, a ha!*		

or appealing reference'[1] (they also referred to this part as *oqa·^{w}serta·t* 'the words appurtenant').

My texts hereafter mainly render the burdens of the songs.

The refrain and the burden of the drumsongs make up a unit corresponding to what we understand by a strophe or stanza. The periods of the refrain are namely repeated almost unchanged

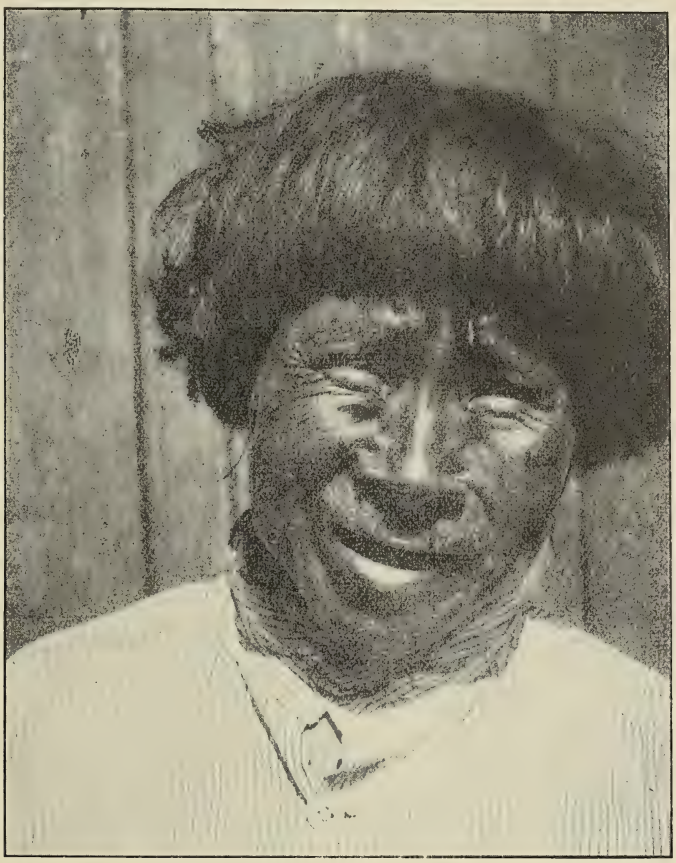


Fig. 24. *Marhré.* (W. T. phot. July 1906.)

around each new burden. So many burdens, so many strophes. — Attiartertoq enumerated, counting on his fingers, the number of burdens in one of his drumsongs as seven; this song has consequently

[1] O. Fabricius ("Ordbog", p. 458) has the same word from the westcoast, *tàïnek* (plural *târngit*) 'accusation, that which one mentions or says of another in a controversial song.' P. Egede was probably not quite right when he renders this word (in the form *ternga*, which is 3. possessive of *tainek*) as "the second song, the ballad itself" as opposed to "the prelude", i. e. the introductory refrain, for it only indicates part of the song "itself", namely those separate lines of the poem that contain the burden. He states that the West Greenlanders called

seven strophes. There are rarely more than 20 burdens (taarnät) in a poem, and the burden rarely contains more than two words, often but one.

When I recorded the drumsongs I contented myself with putting down the refrain and left out the repetitions so as not to tire out my informant too much. Even then he had plenty to do in memorizing "the burdens" or extracting the text from the enormous web-work of refrains, something he was not used to. Only on the wax-cylinders of my phonograph the refrains came along completely, and from these I have been able to study them more closely later on. — The refrain and the burden have mainly the same air, i. e. the same musical motif is adapted to both. But the form of the motif is somewhat more varied in the burdens than in the refrain, because in the latter the contents and the air are repeated identically whereas the burdens have varying contents. Pag. 170 and in the chapter on the melodies (pp. 79—108) detailed examples are given of refrains and burdens in their proper relation to each other (from my phonograph).

The refrain. — The drumsong is opened with the refrain the same moment that the drum (the tambourine, see p. 12) is hammered and the body-wriggling of the dance begins. The refrain which is a set composition consisting of several periods in fixed order (A, B, C, D etc.) is sometimes sung all through as an introduction, wherefore it has been compared with a prelude. [1] Otherwise it acts so as to form a frame for the words of the burden, being repeated for each new burden that follows, part of it being sung before, part of it after the burden which may thus fall between A and B, or between B and C, or even within one of the periods, e. g. in the midst of B or C.

The logical word of the refrain (*aʷn·a*, *pawa* etc.) differs for the various songs. Each singer uses for himself only a small selection thereof; he has his own refrain-forms, and the natives only needed to hear the refrain or part thereof to recognize "the owner" of the song (cf. p. 159). With Keersagaq I went through the types he knew from his own and others' songs, and have collected more through my records. They are as follows:

å̀ʷn·a·ja	*qå̀ʷn·a·jà·*	*på̀ʷn·a·ja·*	*så̀ʷn·a·ja·*
awoaja·	*qawo(·)aja·*	*qama·ja*	*samoaja·*
awoa·ja·	*awane··ja·*	*puåna·ja·*	*samane··ja·*
mån·a·ja·	*una··ja*	*akiʷn·a·ja·*	*awaŋa·ja·*

ama··ja· *awa·ja·* *imaqa·ja*

"the prelude" *kemia* (i. e. *qim·ia*) 'the dog' in the metaphorical sense of "the string of a trap that supports the trapdoor (the overlying stone) the loosening of which makes the door snap shut."

[1] Glahn (1771) p. 272. Cf. also the preceding footnote.

Most of these words are demonstrative pronouns or indicate a locality or direction referring to those who live in the other distant place or the one in particular that the singer has before him in his mind or actually. He points with the drum towards the place as if saying something like "when I was up there, over there" etc. or with a more distinct address, *man·a·ja* 'this one here' (namely: 'my opponent'), or more indefinitely, though highly passionately, *imaqa·ja* 'Well! that's it! begin! and go on!'[1]

The continuation of the logical word is *aja*, repeated and varied as required by the melody and in certain forms special for each song (e. g. *a·ja, aja·, ä·ja, ä·jai, ɔ·ja, aje·, e·ja*) and once in a while superseded by *aʀa* or a variation thereof (*aʀa·, äʀe·, ä·qeje·, e·ʀe·je·*) still more rarely *aha* or *haj·a*. These meaningless words are only intended to carry the melody and are cast in periods that correspond with those of the melody as shown in the chapter on the melodies. I add here the following typical examples:

Text no. 208. "The Nunaartit folk in the north" sung by Ajukutooq. Cf. Mel. no. 81 (p. 90).

	A	B	C	D
1.	*qᵃw·ᵒa· qᵃw·ᵒa·* — (burden) —	*ä·a· qawoä·jaį*	*oá·ja ä·ja a·äjaį*	*oá· ä·qä·jä·*
2.	*oa· ⁱm·ara* — (burden) —	*ä·a· qawoa·jaį*	*oá·ajä jaá· ajä*	*oa· ä··qä·ä·*

3. etc. ABCD (seven stanzas all told).

Text no. 199 "Greedy as a raven" sung by Natarqeelar. Cf. Mel. no. 80 (p. 90).

	A	B	C
1.	*ja ä·ja-a·ja· ɔ·ja ä·ja-ʀa·ja ä·jaį jä·jaį*	*a· jä·ja a·ja· ajaį*	*jä·jaį ä·aje·*
2.	*ja a·jä* — (burden) —	*aja ä·ja jä·jaį*	*a jä·ja aja· ajaį*	*jä·jaį ä·aje·*

3. etc. ABC (ten stanzas all told).

Text no. 161 Tiwaleq dance "Lying in ambush" sung by Aakʷkaak. Mel. no. 69 (p. 80).

	A	B	C
1.	*aja·je a·ʀa·jaį*	*ä·ja·je ä· qaʷŋ·uá·ja*	*ä. qaŋ·ua*
		(burden, exclamation) *eq eq eq eq*	
2.	*jäja·je ja·ʀajaį*	*jäja·ja ä· qawŋ·ua·ja ä* $^{k}_{q}$*am·ua·ja·jä· jaja ä·ja*	
		(burden, exclamation) *eq eq eq eq*	

3. etc. (many repetitions).

Text no. 38 "The paddler's song of his wife", sung by Aŋittáŋŋe. Cf. Mel. 122 (p. 106).

A	B	C	D	E	F
qalän· a·ja jaį	*awoa· ja·je·*	*äja· qalän a·*	*ajä*—(burden)—	*qalän a·ja ja·ja*	*ja a·jaja jaį*

etc. ABCDEF (ten stanzas).

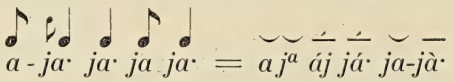
It is seen here that the periods of the refrain are repeated in the same order. If we choose no. 46 (text) and indicate the burden

[1] In Poul Egedes Journal (1873 p. 241) the refrains are given as "either *pauna* or *sauna*, East or West; *kauna* or *auna* South or North; these four quarters of the sky give the song its tone," he says.

of the song as b we find the following distribution: Ab^1—Ab^2C^1—Ab^3—Ab^4C^2 etc. The exponent indicates in the refrain small variations, in the burden larger (the varying contents). An example of a refrain with many periods is no. 38 with six periods (one more than stated in the chapter on the melodies that gives A to E, a result only completed by the analysis of the words).

The small variations of the refrain words in the repeated periods often occur as a simple consequence of the singer's negligence during the repetition; and are therefore to be looked upon as due to wear and tear. They assert themselves particularly in certain positions where the words of the refrain border on the beginning or the end of the burden, and there often acquire the nature of a prefix or suffix or even amalgamate with the exterior parts of the logical word. The texts transcribed from the records of my phonograph are especially rich in exemples hereof, e. g. no. 183 (Phon.) *ila·ʷnajatite·i̯ora-a·ja ... at·aŋiŋ·e·ɹa·i̯ma· i̯a· pisia·milatite·i̯aoa-a·ja* where the suffixes *a·ja* and *ia·* are identical with the initial refrain word in the period A. Sometimes the expletive of the refrain is used as part of the text: "I sing my *aja·ja awoa·ja*", e. g. in nos. 190 and 194.

Most drumsongs begin with a syncopated movement and every now and then in the course of the singing the rhythm surges into another syncope. This feature that characterizes the melody is naturally also expressed in the words of the refrain where it is indicated by an accent that occurs in the middle of the long *a* or *j* (in *aja*), the first unstressed part of the sound forming the up-beat, f. inst.:



A transition from the drumsongs to the songs without refrain is made by the cases in the epic-lyric poems where there are fragments of refrains or words resembling refrains (interjections), that may be inserted there simply to fill out a rhythmical figure, thus particularly in the petting songs and the children's ditties, e. g.

No. 2. *am·aluaqaŋa· qa·ja· ... ja·ja je·q*
No. 3. *uk·aŋa· ja·ja . , . ja ha·ja·*
No. 10. *im·uma·ja aja·ja·*
No. 21. *qupaluarta ja·ja* etc. with the final *aja ja· haij·e·*

The constantly repeated refrain creates a rhythm that to the child's imagination must sound like the bird's own language.

In all these cases the refrain-fragment is evidently part of the burden itself, organically connected with it.

The burden. — The prosody of the burden-lines deserves a special mention apart from that of the refrains. Besides I here come to the poems that have no refrains.

In the burden of the poem the artistic task presents itself of moulding the language, for though flexible it is limited to the forms prescribed by grammar, whereas the senseless words of the refrain — in contrast to those of the burden — are unhampered by grammatological considerations and much more easily brought under the yoke of rhythm.

The artistic means are partly of this rhythmical nature, partly assonances and rhymes (the latter, though, rather rare).

There are of course no elaborated, inherited metrics in this language as in the classical languages of literature; we cannot refer the Eskimo verse to any metrum Aristophanicum, Sapphicum or Glyconicum etc. But nevertheless, the innate rhythmics of the Eskimo words also tend to produce typical metric "cadences" (to use the word of an old Danish-Greenland author [1]) characteristic of the poems of this tongue. The basis of this development is no doubt the rules for the quantity of the sounds and syllables which we have already ascertained in the Greenland grammar (§ 31 cf. Phon. Study §§ 20—22). The rhythmical moulding is materialized and carried further by means of the polysynthetic power of this language, which shows such a considerable width of variations as regards its rhythmic formations. In the words and the sentences iambi, trochees, dactyls, spondees and anapests vary in an inexhaustible stream. The poets have a splendid material in this language transmitted as it was and is — and as we find it in these primitive texts from East Greenland where something approaching to definite rhythmic types, if not regular metra seem to have been evolving. It looks as if the poets had been seized by a common suggestion making them equally fond of certain metrical effects. Beside the more modern drumsongs there are certain ancient poems in whose rhythms we seem to hear the sounds of discarded measures. In the living language the dynamic accent at all times acts as a recreating principle; the quantitative mass of the sounds is inert and conservative, but the dynamics of the accents stamped with the temperament of the speakers sway the heavy masses as the wind sways the waves of the sea, causing not only new formations in the history of the language, but also constantly shifting the pronunciation of the words, not the least in the accentuation of the long words. The poets, in Greenland also, reckon with such shiftings, and make use of these poetical licenses. The reciters, too, are aware of this.

[1] Hans Egede, Perlustration (1729) pag. 86.

In the art of recitation the Greenland Eskimo are masters. This has often before been emphasized regarding their recitation of tales, hunting adventures and legends. I experienced it too in reference to their poetics. Among the means employed may be mentioned the melodious raising and lowering of the voice (to the extent of two or more notes), its adjustment to make an impression either caressing or frightening, humorous, solemn or demoniacal; further the varying of the tempo, and the maintaining of the intervals. In the lyric-epical poems which are recited without any real melody, these expedients are as inherent in the tradition of the poem as the words themselves.

The following examples from my texts show some of the rhythmical figures:

Text no. 8.

puc·e·poŋ — — ◡
täc·e·poŋ — — ◡
. . . . . .
amártajá ◡ ´ ◡ ◡
sikártajá ◡ ´ ◡ ◡
tiŋít·uin tâsá ◡ ´ ◡ ◡ ◡ ´

Text no. 9.

an·ora·ɣak·a — ◡ — ◡ | ´ ◡
ajulerpak·a ◡ ◡ ´ | ´ ◡
. . . . . .
toqíŋ·ic·in ◡ ´ — ◡
peqíŋ·ic·in ◡ ´ ◡ ◡
ajerʷnarteq ◡ ´ — ◡
sapernarteq ◡ ´ — ◡

Text no. 10.

am·am·a — — ◡
kap·is·aq — — ◡
. . . . . .
am·uka — ◡ ◡
put·uka — ◡ ◡
nät·ekatá·ŋīwar — ◡ ◡ ´ ◡

Text no. 15.

it·ip·at·a ´ — ´ ◡
qaŋ·erpat·a ´ — ´ ◡
parpât·a ´ — ◡

Text no. 4.

olo·tor ◡ ´ ◡
mulo·tor ◡ ´ ◡
. . . . . .
ulo·to·lisaq ◡ ´ — ◡ ◡
mulo·to·lisaq ◡ ´ — ◡ ◡

Text no. 7.

aŋina·c·a·t ◡ ◡ ´ —
nunaka·c·a·t ◡ ◡ ´ —
man·a man·a ´ ◡ ´ ◡
suna· man·a ◡ ´ ´ ◡

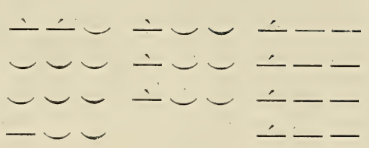
a·ja misaraq — — | ´ ◡ ◡
quniŋ·ic·in ◡ ´ — ◡
piniŋ·ic·in ◡ ´ — ◡
makiŋuarlïkajik ◡ ◡ ´ ◡ ◡ ´

This song (7) derives its peculiar charm from the varying between recitative, singing and again recitative, a common form of composition in the poetry of the children.

The long words with a broad rhythm are characteristic of no. 6 ("Petting song to Kippakee").

Text no. 6.

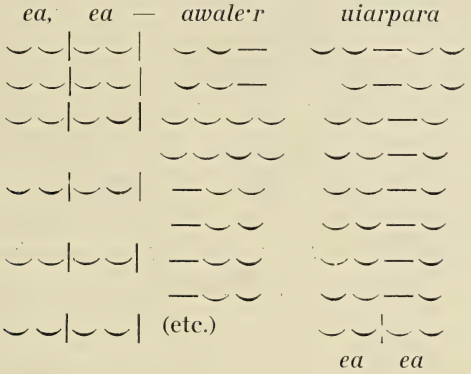
erniŋ·uartiwara·naŋo·ŋ
arqaluaŋuartiwara·na·ŋo·ŋ
sanaŋaliwartariŋa·na·ŋo·ŋ
san·artitoŋo·naŋo·ŋ



A charm (magic prayer) has this prosodical structure:

Text no. 65.

ea, ea — awale·r uiarpara



The poetical style in the poetry of East Greenland cannot exactly be characterized by figurative language, much less by flowery expressions or allegories. By no means!

The choice of subject is the first step, the first outcome of the spontaneity that creates the poem in given circumstances. How natural it comes to the Eskimo to clothe his ideas in poetical dress we observe from the number of poetical species, from the variegation of the themes and from their close connection with the practical life. The poet describes his subject realistically and punctually, now underlining it keenly, now veiling it mystically, now with grotesque violence, now with soothing sympathy. Here are happy and wanton voices, sad and despondent voices, words that are now caressing and arch, now solemn and agonized, and sometimes deep and wild exclamations, like the screeching of birds.

But it is difficult to define more precisely what the peculiar beauty of their style consists in. Their whole manner of thinking, feeling and expressing themselves is so tremendously different from ours. A foreign race here speaks in a foreign language of its intimate life in a world that is separated from ours by thousands of years. Some day, perhaps, if a stronger interest in exotic poetry may somewhere awake among the estheticians of the future they will also reach a deeper understanding of this primitive kind of art, this folk-poetry from the arctic part of mankind.

The poetical effect is produced by choice and yet natural words in whose rhythms and tones vibrate the feelings of the poet, words without great brilliance, but often with sensitive contents and of intense colouring — plain, poor and simple as the flowers on the rocks of Greenland. There is a small group of poetical words and expressions, partly, of course, taken from the ritual language, »sacred words«, but they play no important part outside of the poems that have a religious character, which, however, make up a considerable portion of this unwritten literature.

The principal effect is gained by *repetition*, the variation of the expression or of the entire subject in new turns. The same thing is said like this the first time, is then repeated in another way, perhaps slightly more emphatically the second time than the first, but equally briefly and concisely both times, with echoic reverberation of the thought as of the rhythm. Then add to this the assonances and the rhymes. By analyzing the poems we should easily find typical examples; the ones already given testify to the same principle.

Text no. 3.	Text no. 29.
it·iwagin anit·oa	*up·a ta·ina paniaŋiartiŋo*
it·iwagin isertiwa	*up·a ta·ina pit·artiŋo*

The beauty of the repetition receives a solemn, pathetic expression in the religious hymn "the Raven Song" (no. 107).

The division into stanzas which is a repetition in the formal composition of the poem, is not of very common occurrence apart from the drumsongs, but on the other hand not at all unknown. Besides the examples already given no. 108 (text) may be quoted here. The song consists of six verses of unequal length the four midmost of which are introduced by the same word ('although'), and the three lines following it are repeated alike in each verse.

No. 192 occupies a special place amongst the drum-songs: the melody is composed with more consciousness, and is more regular in rhythm and time than we are accustomed to in these songs, which seems to be due to a special ability on the part of the composer. The relation between the refrain and burden of the song is as follows (cf. Melodies no. 82). Each stanza consists of three lines thus: A Bb C except the first stanza which has four lines ($A^1 A^2$ Bb C). The burden (b) of the song is introduced by a mere rudiment of a refrain (B) or as it were, a musical rise, which clings to it. This conglomerate is enclosed by the lines of the refrain just as is the kernel of a nut by the shell, resulting in a definite type that is repeated alike for each stanza.

Final rhymes are rare, but do occur. They are favoured by the

morphology of the language, the expansive use of suffixes, pronominal and others, by which the corresponding parts of a "sentence" are linked together.

The repetition of a petting-suffix ('dear little' or 'big') in two words produces a rhyme here:

Text no. 5.	Text no. 8.
a·ŋiwaq	*qaciŋiartiwin*
uwaŋa·ŋiwaq	*aɹa·i̯uic·ertiwin*
	nalerca·i̯uic·ertiwin

whereas the following example shows the conscious use of assonances and dissonances:

Text no. 169.	Text no. 178.	Text no. 183.
at·ame iɹäre··wa	*ilamale uiänik*	*ak·o·na suniara·ʷna*
ut·ume iɹäre··wa	*ajamale uiänik*	*pisariʷna suniara·ʷna*

One of the poems that bears evidence of conscious art is no. 13. It begins with rhyming words, and is divided into two uniform stanzas of seven lines each.

The conscious art seizes on words that are stamped by a certain sentiment and, as it were, places them on view. I think of no. 47: "Great grief came over me", or the frequent poetical expression for making poetry: "Let me breathe of it", or the more individual, unusual symbol — if it is a symbol at all, and not much more likely a magic wish — in no. 194: "Who will uplift me? Only if I am uplifted, is there a prospect of my getting forward."

We are reminded of ancient scaldic art by phrases like these: "I begin, then, to sing my refrain qalannaaja" (no. 38) — or "I have put my poem in order on the threshold of my tongue" (no. 39).

Another kind of effect — maybe caused by consideration of a tabooed word that must be avoided — finds a vent in no. 174:

man·a man·a ajïwa·i̯tiŋo 'But this here they are not good at',
man·a man·a sapiŋa·i̯tiŋo 'But this here they have no comprehension of.'

where "this" (to sew) is shown by a gesture.

A frequent form is this: to propound a question, appearing astonished or indignant, and then immediately after to answer it oneself in an antithesis, e. g. the beginning of no. 192.

The short, concise description emanating from a condensed feeling of life is typical in no. 33 with the thrice repeated exclamation that ends the song: "she is unhappy", "take pity on her!"

THE INTERPRETATION

> "Through the iron bars of human speech, the human soul can look forth but a very little way."
> Beatrice Grimshaw: *From Fiji to the Cannibal Islands* (pag. 235).

The picture of Eskimo spirit and genius in these products must necessarily — through the translation into our languages — become a kind of reflection with European features. For we have no other means of comprehending the heterogenous object than forcing it into the mirror of our own soul — and language — and there, by means of analogy endeavouring to understand the foreign soul and the suppositions from which the image emanated. Maybe we shall never succeed in penetrating so deeply or so to get behind the phenomenon as to encompass the innermost mind and thought of the foreign race. And even if we suspect what the Eskimo soul perceived in his low hut, his family, his game, his land and his sky, how find expressions for the most intimate in his spirit?

Quite apart from this there are the difficulties of the direct interpretation.

Each text set down by me was as a rule revised immediately after the recording; while recording it I sought for explanations that I noted down the same moment, often embracing a preliminary interpretation of the poem. Sometimes, later, in the course of the year I would return to individual points that troubled my mind as doubtful, and at times I would inquire thereabout of the countrymen of my informant without his (or her) knowledge, always at once noting down the results. In order to attain fuller results variations of the texts were recorded at other settlements, in Sermilik or the easterly islands.

All these records were taken down on slips of equal size arranged by contents in accordance with my card-index system. They made, however, only a sort of raw material which after my return to Europe required renewed study and needed fining down before it was fit for publication. Since 1906 I have therefore again and again revised my translation of these texts, sometimes alone and at other times with assistance. The greatest help in the interpretation I derived from the indefatigable, ever willing Johan Petersen, colonial manager at Ammassalik from 1894 and for over 20 years. I sought his advice first on the spot among the natives, later on in Copenhagen when he stayed there on leave in the winter 1910—11. Familiar since childhood with the language of the southerly Westgreenlanders he

had wintered at Ammassalik in 1884—85 as interpreter to Holm and Garde's expedition to the east coast. No European knew more of this dialect than he, and his contributions to the translation of my texts are characterized by real insight and much self-criticism. Nevertheless I was uneasy at the thought that I had not got down deep enough under the surface; a great many questions were still unsolved when, in 1914, I made the voyage to the Cape Farewell region, Greenland's south corner there to get into contact with the last remnants of the expiring paganism, of the subsiding Eskimo world. At the settlement Sammisoq in the most southerly sound connecting the east and west coast, filled with ice among desolate mountains, I met Kuannia, East-Greenland's last patriarch. Born at the settlement "The large, strange huts" (Ittoluartiwin) he had spent part of his early youth with his relations near Ammassalik; he remembered their old-fashioned idiom and customs, and recognized in my texts his own impressions from the childhood days. The same applied to several of the old emigrants from the east coast still living here and from whom I supplemented my material from Ammassalik. The outbreak of the big war reached us at Sammissoq on August 28th and compelled

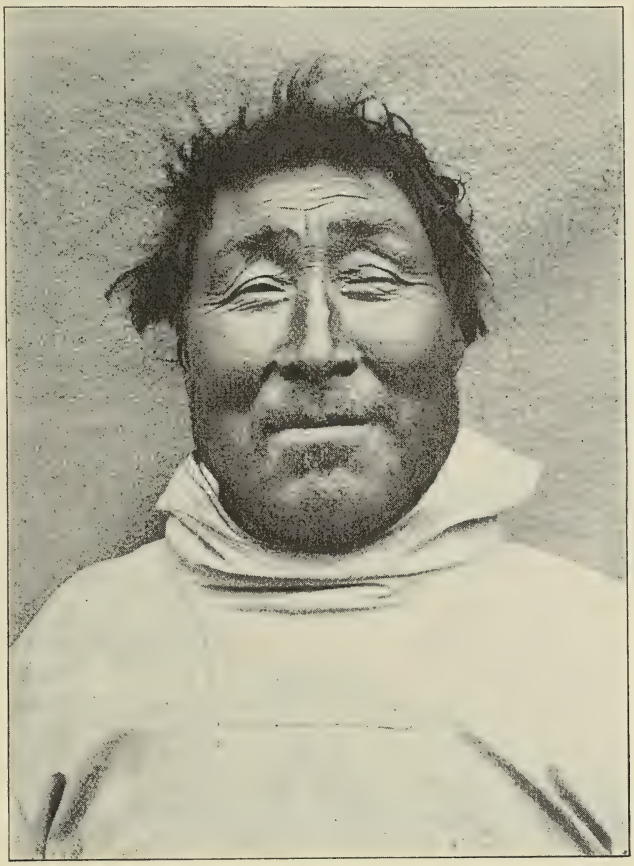


Fig. 25. Old *Kuannia* from Ittoluartiwin.[1] (Phot. August 1914 by W. T.)

[1] A portrait of the same as a young man is found in First Part, fig. 56. (Phot. by Knutsen.)

me to discontinue my work in order to hasten home. During the following years I dived deep into this work and published some specimens thereof in scientific periodicals (cf. the literature list). I was fortunate enough once more to be able to confer with M[r] Johan Petersen who left Ammassalik for good in 1915 and settled near Copenhagen, and finally, in 1920, to meet at his home a young native from the same place baptized by the name of Sufia, daughter of my friend Quttugiak baptized by the name of Jörgen. She stayed here for some weeks on passing through from Greenland's east coast to its west coast — a trip that in olden time was made by umiak along the coast round Cape Farewell, now by steamer via Copenhagen — and though belonging to the modern generation that has rejected the ancient Eskimo civilization she had still acquired some special knowledge hereof and of the forms of expression of past times through her naturally inquiring spirit. With her also I revised part of my records.

What then was the outcome of all these exertions? — I have already spoken of my principles on translation (p. 158). Out of scientific considerations I have laid stress on the linguistic task and aimed at an *exact* rendering, even though it may deviate from the *artistic* — the latter would have had more of "spirit and truth", if we could control the subjectivity of our own spirit in its relation to that of the Eskimo. As it is, however, the road goes literally through the words, namely from the polysynthetic "word-sentences" of the Eskimo to our analytic mode of expression. This in itself requires a certain art, but the result does not become exactly artistic. It may become "scientific", more or less correct, but for all that — what guarantee can we have that our strongly analytic sentences patched together from little words provide the proper equivalents for the Eskimo conglomerate? that our grammatical reflection covers the picture and feeling in the Eskimo soul?

The interpretation was troublesome, even for the natives. In the first instance the context is undeniably very incoherent in a large number of these poems (especially in the petting songs and the epic-lyrical poems). Then there is the uncertainty of the verbal tradition. The words were very often garbled, lines had fallen out or were remodelled, the original sense of the poem had been forgotten and its remnants only rendered as if by rote. And yet it is a strange fact that several very old poems are preserved in variations that are a good deal alike from all corners of Greenland.

My informants and interpreters were again and again in doubt or quite in the dark as to the obscure passages in the transmitted. Now, it is characteristic of the Eskimo that he likes to reflect on

his language, and if questioned in reference to the etymology of a word he easily, and often cleverly has an explanation to offer. Everyone who has tried to consult them for this purpose will have had the experience that each individually they quickly come to a cocksure opinion, but unfortunately by no means always in agreement. In interpreting my material they too often all disagreed. Only the most intelligent took into consideration the contents of the poem in its entirety, otherwise they looked at the isolated vocable and endeavoured according to their individual ability to refer it to a well-known stem and form with no idea of the tricky character of the language when etymologies are to be dug out of the gloom of the past. In face of the dissension of these spontaneous beings I must reserve for myself the place of arbiter and the right to render the final ruling.

In certain cases it may quite well happen that the interpretation of the natives may seem more preferable to the critical reader than the one I have preferred. To which I shall only remark that out of regard to space I have not always, of course, stated all my reasons for choosing a standpoint.

Altogether I do not consider my study of this dialect as finished, and I know that I have by no means been able to fathom everywhere the bottom of the strange waters.

TEXTS FROM EAST GREENLAND

I. EPIC-LYRIC POEMS

A. PETTING SONGS AND NURSERY RHYMES

Nos. 1—9. Genuine Petting Songs recited to Infants.

No. 1. To a little Girl named after her Mother's Sister.

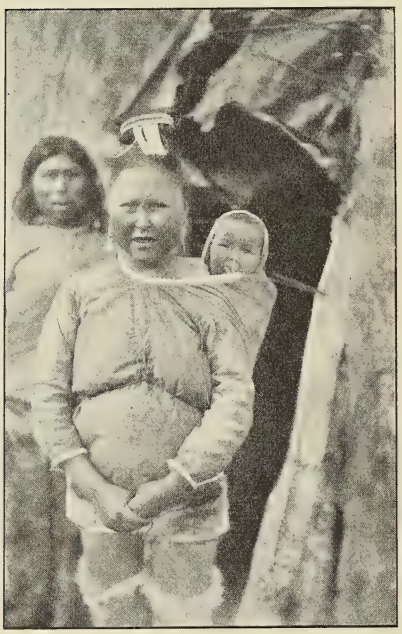


Fig. 26. *Teerteko*'s wife before the entrance of the tent (June 1906).

The names of my informants:
- Qiwiŋaɹaaq A
- Ittimaŋeejuk B
- Kammilarter C
- Nätseq D
- Teemiartissaq E

(DD)

- Qiwiŋaɹaaq X
- Qileewtin Y
- Nätseq Z

(Phon.).[1]

The mother carried her baby, a girl, in the amaut on her back ("up there', cf. figs. 9 and 27). The little one is "mother's sister", identical with the deceased person after whom she has been named at the heathen baptism. Because the deceased's soul accompanies the name to the new born child's soul.

The song is undoubtedly ancient and classical among the East Greenlanders. It is executed on three notes nearly all through, but at its conclusion falls into recitative discourse with a traditional, conventional pitch. Cf. Melodies, nos. 19 and 21, p. 67.

C.

a·piŋ·a suka· piŋ·itseŋ	1 See her up there, the innocent coquette —
amiät·a·ŋila·	2 No man yet has touched her,
qum·iät·a·ŋila·	3 No man yet has stamped her —
ana·na·ŋila·	4 She is not my child's mother,

[1] The letters A B C etc. refer to DD records (from direct dictation) while X Y Z refer to Phonographic records. (Cf. pag. 156 and 180).

arqaliwa·ŋila· 5 She is not my child's brother —
ajaŋa 6 But she is mother's sister!
qataŋania 7 Crook-backed (as she was),
ut·eqïät·aŋ 8 Stammering
pit·e$^{r}_{q}$üät·aŋ 9 Restless in all her movements —
ut·a·niäŋ·iwa 10 From early morning wishing but to fall in with menfolk,
quät·i^{w}a·niäŋ·iwa 11 She tries to outwit them, the little creature—
ajäŋ·iwa 12 See how she raps with her hands,
qe·äŋ·iwa 13 Hear how she whimpers —
a^{w}p·a·lekuc·oŋo·a 14 Hey! How she can run!

Variants.— 1 *a·piŋ·a* DZ, *a·piŋa* ABX. *suka· piŋ·itseŋ* A, *-tser* DX. *-tse* BZ — 2 *amiät·a·ŋila·* XY, *-gila·* A, *-ŋila·* D, *-ŋilar* B, *amiät·a·ŋila(je·)* Z — 3 *qum·iät·a·ŋila·* D, *-ila·i* Z, *qum·iät·a·gila·* AX, *qupiät·a·ŋilar* B — 4 *ana·na·ŋila·* ADX. *ana·na·ŋita·* B, *-kita·* E — 5 *arqalïwaŋ·ila·* DEX(Y), *arqalïwaŋ·ila·* A, *aq·aliwa·ŋita·* B — 6 *ajaŋa* D, *ajäŋ·a* A, *ajara* BXY, *ajawa, aja·wa·* (Y) Z —7 *qataŋania* AE, *qatarania* B(X)Y, *qaɹaŋania* DE(X, *qalärani(·)a* Z) — 8 *ut·eqïät·aŋ, t·a·k* D, *-t·a* Y, *ut·e·$^{r}_{q}$eätar, -re··tar* B, *ut·ere·te·ŋ* A, *ut·eriäqüät·aq* X, *o·teqïät·a·* Z — 9 *pit·e$^{r}_{q}$üät·aŋ, -t·aq* B, *-t·ak* Y, *pit·e$^{r}_{q}$ïät* Z, *pit·er^{w}e·te·ŋ* A, *pit·eriäqüät·aq* X — 10 *ut·a·niäŋ·iwa* E (Y), *ut·aŋiäŋ·iwa* A, *ut·arïäŋiwar* X, *o·ta·nïäŋ·ïwa* Y, *ut·a·liäŋua* Z — 11 *quät·iwaniäŋ·iwia* E, *quät·awiniäŋ·iwa* A, *quäcianiäŋ·iwa* Y, *qüät·ïariäŋ·iwar* X, *quätualiäk* Z — 12 *ajäŋ·ïwa* ABE, *-ïwar* DXZ — 13 *qe·äŋ·iwa* C, *-ïwa* Y, *-iwar* B, *-qiäŋ·iwa* A, *-iwaɾ̃* DX, *qiaŋ·i* Z; *suluŋua* E — 14 *a·pa·lükucuŋ·ua* E, *-uaq* D, *ap·a·lukucoŋ·uar* A, *a·palukucu-(kuaq?)* B, *ap·a·lukucoŋ·uar* X, *a·pa·lukuc·o·ŋo·ar* Z, *a·palu(k· or t·)ïŋua* Y.

Notes.— 1. *suka·*, according to Kuannia 'a woman, young or old, who tries to please or tempt men with her coquetry' (*im·inut kusaranermik ke-natiŋut kusaŋaloŋo*). Here used about the child. — *piŋ·itseq* was explained as 'untouched' (*at·aŋinarter* C, cf. *qe·i̯aŋ·e· ase·rïaŋ·im·at* D explaining the same word; cf. note 3 *piŋ·ila·*). — 2. Apparently derived from *amerpa·* 'rubs it over with colour, paints it' (Kuannia understood, in part wrongly, that the talk was about her palegray or bloodless countenance, *qasiŋoqim·at a·orqaŋ·im·at*), so perhaps, literally 'He has not yet coated her with his colour', or, if we follow the variants which interpret the word as ending in *r* (< *q*) 'she is not one who has been coated with (a man's) colour,' cf. the following line, which varies the same idea. C gave me an explanation which hints at quite another comprehension (*e··ta· quileq* 'her appertinent — [?] urinated,' cf. Sufia's explanation in the following note). — 3. Here I am inclined to follow the B variant (*qupi-*), which indicates that 'he has not yet cleaved her (i. e. her vulva),' or 'she is not yet one who is cleaved', which agrees with the explanation and addition of D (which possibly concerned line 2), *mam·iarmik* 'with his semen'; by this explanation light might perhaps be thrown on the meaning of *qe·i̯aŋe·* (D) in the note to l. 1 ('the seat of sexual desire'?, namely derived from WGr. *qe·p·oq*? 'dies from desire or longing for an unattainable enjoyment'). Most of the variants, meanwhile, are formed with *-m-* (*qum·i*), which rather make us think of words like WGr. *qumip·oq* (trans. suff. *-up·a·*) 'draws his arm back into the sleeve (and with it something else)' or possibly *qum·uät·aq* 'a cylindrical funnel-shaped high vessel.' Sufia understood 2 and 3 as: 'she has not

yet urinated.' — To these explanations must still be added the supposition, which I can not entirely disregard, that in lines 2 and 3 we have the personal names (Amiättak and Qumiättak) of deceased persons, which the child "is not." — 6. "Mother's sister," i. e., because the child is called after its mother's sister. — 7. *qataŋania* presumably from the WGr. *qalaŋawoq* 'draws in the stomach.' C explained *ka·mataqe·ɣormat* 'because she was old.' — 8. 'stammering,' D's explanation. — 9. C explained: 'something confined, which rushes out of a bag; something closed, which flies open.' Kuannia: 'something light, which is suddenly loosened and rushes violently out or back at the same time; flicking.' Also used as a personal name of the same meaning as Annittak 'the one who with a sudden start has sprung out of his mother's womb (at birth).' — 10. Thus, according to Kuannia, of a woman who even early in the morning "wants to sin" (*ajortuliarniaŋiwoq*). — 11. Kuannia took it as *kujätiwarniäŋiwaq* (meaning the same as 10). C explained = *qoqat·isimawa·* — 12. Thus according to Kuannia, whereas CD explained thus: 'mother's little sister.' — 13. Thus CD and Kuannia. — 14. According to C and Kuannia. Cf. WGr. *arpalukujo·rpoq* 'runs aimlessly, only in order to run.' Sufia took this word as also 8, 9, 12 and 13 as personal names.

No. 2. The little Knoll of Ice which Pitches up and down in the Water.

Qiwiŋaɹaaq A; Ittimaŋeejuk B.

The little child, which is rocked in the arms (or in the amaut on the mothers back), is likened to a piece of ice pitching up and down in the water. The interpretation presents some difficulties, especially in the first lines. The form of the poem is, however, very characteristic of a petting-song, with its traditional recitative melody, its assonances, its concluding rhymes, its refrain-like shouts (in the variant A, lines 2 and 6), and its interjections.

ilarqaŋa·	1 How it pitches in the water!
am·aluaqaŋa· qa·ja·	2 How round and chubby it is!
ilarqa	3 How it pitches!
am·alu̯aq·a	4 How round it is!
sicaluaq·a	5 How it splashes!
ja·ja je·q	6 Ah-ja jeeq!
a·rtociam·a·—	7 Look up at me a little,
ciam·a·ciaŋ	8 Tsiammaatsiaq.

Notes.— 1. (and 3.), *ilarqaŋa·*, cf. WGr. *iserqa-*. B has here and in the next line *-ŋ·e·q* 'it is said or told' instead of *-ŋa·*, in the *a·* of which I see the interjection for wonder, surprise. — 2. (and 4.) *am·alua-* B understood this as 'a hole' ('it is said that there is an ice hummock which has a hole') and Sufia as: 'a great many' (*am·aliwarqat*). — 5. WGr. *tis·alup·oq* 'bubbles up, wells up, spurts up.' — 6. B here has *e·* (interjection), which is to express petting admiration. — 7. < WGr. *a·rɪorpoq* 'looks upward by laying back its head.' — *-am·a*, possibly a mistake for *-aŋ·a*? — 8. I presume that this word is the child' sname. It was pronounced quickly by the reciter and in one with the preceding (line 7).

3. The Children's Toy Houses.

Napa.

The mother talks to her little child about the children's toy houses on the fell, up on the little flat close to the house or the tent, where the elder children have "built" houses and tents of stone by arranging them in squares and circles. Some large spaces between the stones represent the windows.

a·pik·iwät·e·	1 Look at them up there!
iŋala·^{i}na·^{i}t	2 The dearest windows of all,
uja·^{i}tuät·e·	3 And the small rows of stone
tupa·^{i}tuät·e·	4 And the small, poor tents —
uk·aŋa· ja· ja	5 There is the window-platform.
piluäc·a·k·a pilipak·a	6 Those I've rejected I got back:
it·iwaĝin anit·oa	7 By the one way I go out,
it·iwaĝin isertiwa	8 By the other I come in.
unakaít·e	9 You bad little,
unaŋuarte	10 You dear little —
ja, ha· ja·	11 Ya! ah, ya!

Note. — 6. Kuannia's interpretation. Sufia explained it thus: 'I got (or gave) them the only ones I could get.'

4. Petting Song sung to Kaliaak.

Teemiartissaq (**DD** and **Phon.**).

A mother holds her child in her arms and sings to it.

Teemiartissaq recollected Kaliaak as an old man, hard of hearing; and having his home in Sermilik Fjord. This song was one of the petting songs sung to him when a child. Without melody, but with fixed accentuation. Lines 1—3 in quick time, line 3 in a very tender tone, after which a pause. Lines 4—6 as a rhapsody, after which a pause.

olo·tor	1 (A child) who whimpers
molo·tor	2 Who sucks her mother.
qa·ciŋ·a·r	3 Come here, she says! [?]
ulo·to·lisar	4 An ever whimpering child that has been produced
mulo·to·^{li}sar	5 An ever sucking child that has come into life
kit·arse·lüsaŋ	6 A strongly heathing child that has been made
kia·wia o·sernarter	7 Its anus is so hot that it burns you
qit·ïwa nilät·iwar	8 The interstice between its legs is (cold as ice?)
kit·iŋane nilät·iwar	9 From its birth (cold as ice?)
na·liwia·jua	10 Her little baby
kut·^{w}a·ginu$^{a}_{o}$rtá·^{i}n	11 A little wench that worries her incessantly (to get milk).

Notes. — 1. Sufia explained this word as *arnamut piumasoq* 'one who wants to go to her mother.' — 2. Both the informant and Sufia, each independently of the other, understood this word as above stated, the former expressly connecting it with EGr. *mit·ïara·* (cf. WGr. *milup·a·*) '(the child) sucks her, gets milk from her.' In the language of the elder generation *molo·-* was often heard instead of *milo·-*. Kuannia would connect the word with *muluwoq* 'tarries' as referring to the mother ('a mother who has gone and tarries long'), but the long *o·* favours the former interpretation. — 3. Reciter's variants *qa·siŋ·a·r* or *qa·tiŋ·e·r*. The interpretation is very uncertain. Teemiartissaq just indicated the direction by looking towards another person. Kuannia thought that the word was identical with *qaʷcera·r* 'the first wife's fellow-wife, the husband's second wife'; and Johan Petersen translated: 'How pale he (or she) is!' The phonograph has *qa·ⁱcin·ia·(k)*. I surmise (in the DD text) *qa·ⁱcin̨·e·r*, answering to WGr. *qa·isuk* +*-ŋ·e·q* 'say (or it is said), she shall come with it!' — 4—6. These three words are closely connected, as is shown both by their form and the manner of delivery (rhapsodizing in a regular pitch). *-lisaq* is the passive participal ending (<*-liwa·*) to designate the person exposed to the effectiveness of the principal verb: before this ending we have the suffix *-to·-*, 'having or being much.' — 8. *qit·iwa* 'the part of the body between the legs, the fork.' *nilät·iwar* = WGr. *milässuaq* (?) according to Kuannia 'a large blue spot', the pigment found on each real Eskimo child, as a rule quite low down on the back. (Sufia, <*niʟ·ermat* 'because it was very cold'). — 11. Kuannia gave this explanation of the word <*kut·ale·rqa·in* 'are you her little plague?' the word used about children who continually whimper or cry to get something, also about wives who worry their husbands to get dainty food or more food, for example.

No. 5. To a Little Girl whose Uncle suffered from the Itch.

Qiwiŋaɹaaq (DD and Phon.).

The contents of the song are given in the heading in accordance with Kuannia's construction of them. To this I will add that the little girl has been named after her mother's sister's husband (who was called Qaanak?). When she scratches herself till her skin becomes red, this is understood to be a sign that she has inherited the inclination from her namefellow. She must be the one who speaks in lines 10—14 and 18—26. In the rest, many of the lines are (as usual in these songs) rather enigmatical.

Lines 1—5 are uttered singing, line 6 is recited with fixed pitch, the rest of the poem is sung nearly all through on two notes, with rhythm in strict accordance with the form of the words.

Sufia who otherwise did not know this petting song had heard the lines 10—14 from an old woman who sang them to the children in her parents' house. They were said to be parts of an old drumsong.

qa·naŋu akita·	1 Is she not the little Qaanak?
am·artarnerte·manę	2 Because he (or she) was the cause of her opening
tap·artarne·rte·mane	3 Because he (or she) was the cause of her funnel-shaped hollow[?]

Fig. 27. Woman on the window platform, in the day-light.
(Sermilik fiord. April 1906. W. T.)

qo·ɨuqisa· aja·ja·	4	Her tightly closed — ajàajàa!
am·aleqüsa· aja·ja·	5	Her widely opened — ajàajàa!
uka·ka ukakaka··ka	6	What a strong smell!
u^{w}ila·rte, ima·^{i}tita·	7	Let her scratch herself so her skin gets red
kikiät·ita·	8	Pricked with a nail [?]
ut·utün·isa·sa· qa·qa·	9	What a strong smell of the vulva!
ajàm·ale· ajàm·ale·	10	My mother's sister's,
uiale 'e 'e 'e··	11	My mother's sister's husband — e, e, e!
kilät·erto 'ä 'ä 'ä···	12	Who got the itch — 'ä, 'ä, 'ä!
kilaqasa·rtertoa	13	I have got a troublesome itch,
kilätértoa	14	I have the itch.
qo·iuqisa· aja·ja·	15	Her tightly closed — ajàajàa!
am·aleqisa· aja·ja·	16	Her widely opened — ajàajàa!
(tät·uarter tät·uaqä·je)	17	(Which is a little too narrow, — äje!)
asapala·rtertoa	18	I am upset, alas! and roll away —
kilertertoa RE··	19	I have got the itch, alas! — hree:
ajàm·ale ajàm·ale	20	My mother's sister's, my mother's sister's —
a·luaqa· talia	21	Her arm bled badly (?)
a·lïwa	22	— (?)
pak·it·ale, sikit·^{w}ale	23	Both her wrist and her snout
qilerq^{w}a·ŋa qilerq^{w}a·ŋa	24	She — [?] me
a·ŋiwar uwaŋa·ŋiwar	25	The dear little one, my dear little one
càŋiwàliŋuaŋ	26	Who is crooked and wry.

VARIANTS (PHON). — 1 *qa·naŋua·ŋila·* — 2 *am·artarne·rte·mane* — 3 *tam·ar-* or *tap·ar-?* — 4 *qo·juqisa· aja·jaɨ* — 5 *am·aleqwïsa·ɨ aja·jaɨ* — 6 *uk^{w}a·k^{w}a uk^{w}a-k^{w}a·k^{w}a·k^{w}a* — 7 *uila·t·aɨ ima·ɨtita·ɨ* — 8 = 9 *uc·üc·ün·isa·sa· q(k?)a·qa* — 10 *aja-*

male· | *ajaje·male·r* — 11 *uiale lelele* — 12 *kiläterto tetete* — 13-14 missing (cf. 12) — 15-16 missing — 17 *asawât·a·* — 19-20 missing — 21 *atuaqa· sälia* ◡ ◡ ◡ ⏑ ◡ ◡ ◡ 20 (DD) *ajämale ajämale.*

Notes.— *Qa·naŋuaq* is presumably the little child's name. I have followed the text of the phonograph, as what was dictated in this place seems meaningless. — 2-3. Kuannia understood these words to refer to the genitals, in which case the talk is, I suppose, about the childs mother, and her conception or confinement. Sufia, on the other hand, interpreted *tap·arterne·r-* thus, 'the child's being lifted up and down (or its being rocked in the mother's arms)' ?<WGr. *taparpoq* 'dances.' — 4-5 *qo·poŋ* 'is hollow and arched; convex, spherical'; said about the child's vulva (Kuannia). Cf. 15-16. It is uncertain whether the ending is to be read as a verbal adjective or as an imperative-form in 1st person: 'let us—!' — 5. Sufia took this to mean 'her entirely round —' (referring to the child's stomach or posteriors). — 6. Interjectional expression which, according to Kuannia, should refer to the smell of a man's sexual organs. — 7. Cf. WGr. *uŋilåp·oq* 'it itches; there is an itching sensation.' *ima·ɨtita·* should (according to Kuannia) signify the result of her scratching herself, namely the skin's red colour on the place she has scratched. — 8. Perhaps meant as a comparison. — 9. Cf. WGr. *utsusün·ip·oq.* — 10. *ajäm·ale·*. The strong emphasis on the second syllable and the geminated *m·* do not agree with the usual form of the word as translated above, which would be *ajama.* The suffix *le·* is another enigma which I am not capable of solving. On the other hand, the compulsory rhythm of the rhapsody may here, as with many other words in these songs, have made the word unrecognizable, so that Kuannia's interpretation as given above is the most plausible. — 11-12. *'e* and *'ä* (with glottal stop) probably indicate ridicule of the man. — 13. 'I have spots of itch scattered over my body' (Sufia). The suffixes are to be understood thus: *qa-* 'has', *sa·r-* 'in a fairly large lot, in a rather plentiful degree' (Sufia: 'scattered spots'), *-ter-* (WGr. *-ʟer*) 'gets or has got into a bad plight, into a difficult position.' We find the last named suffix again in lines 12, 14, 18 and 19. — 15-16, see 4-5. — 17. This line which I only possess from the phonograph is uncertain. Its meaning seems to be 'which is a little too narrow to him (or her)', or 'it is much too tight for —' followed by a refrain *aje. qääje* is no doubt a contraction of *-qa·* and *äje* (refrain). — 18. Kuannia understood the stem in this word as being identical with that in WGr. *as·aka·woq* 'rolls, trundles away (a barrel for example).' — Here the verb is intransitive; it is probably the child that speaks of being "rolled" in its mother's arms. Cf. to line 3. — 20. Cf. line 10. — 21. Kuannia's translation is used above. Sufia presumed that the meaning is: 'Her (the mother's) arm swings or sways.' — 22. Not understood, perhaps simply an abbreviated repetition of the verb in 21. — 23. *pak·it* is perhaps a SEGr. form of WGr. *paʀ·ik* 'wrist.' — 24. Perhaps from *qilerpa·* 'ties it with knots' (here, then, 'she tied me, or laid bonds round me(?)'), or from *qilap·a·* 'practises witchcraft, makes incantations to ascertain the degree of illness' (Sufia took it thus). — 25-26. Spoken pettingly, and jokingly about the little, tiny baby. Kuannia took it to mean: 'he has a wry mouth' or 'a twisted anorak' or something similar < WGr. *saŋuwoq*; but Sufia had a different interpretation: these lines refer to the mother herself and the last one means 'who has a little stout stomach (big as with child)' < *sak* 'front'.

No. 6. Petting Song sung to Kippakee by her Father.

Teemiartissaq.

The parents, having lost a new-born son, hoped that when next the mother became pregnant they would regain their son by giving the child the name of the deceased son, viz., Kippakee. But, nevertheless, the new Kippakee was not a boy but only a girl.

I.	I.
erniŋuartiwara·naŋo·ŋ	1 This is still my little big son, one says,
arqaluaŋuartiwara·na·ŋo·ŋ	2 This is still my little big "elder brother", one says,
sanâŋaliwartariŋa·na·ŋo·ŋ	3 It was he I would try to remake, one says
san·artitoŋo·naŋo·ŋ	4 But only bungled the job, one says.
aŋiarnera niŋin·a·rma·rpara	5 At once I will sharpen my bore again.
II.	**II.**
arqaluaŋuartiwara·ᵂ/ₙnaŋo·ŋ	6 This is still my big "elder brother", one says,
sanagaluartiwa[riŋa·na·ŋo·ŋ]	7 Whom I would try to remake, one says
san·artit·oŋo·naŋ·o··ŋ	8 But I only messed the job, one says.
aŋiarnera niŋin·a·rma·rpara	9 At once I will sharpen my bore again.
kip·agiararter pv·lun·e	10 There is one who must be trimmed in 'the bag',
san·artit·oŋo·naŋv··ŋ	11 I have only messed the job, says the man.

Notes.— 1-2. In both lines 'my' refers to the child's father; the child is named after her "elder brother" and therefore ought to be identical with the latter. — 5. *aŋiarnera niŋin·a·rma·rpara.* Kuannia corrected *niŋ-* in the latter to *naŋ-*: 'I will at once continue my filing (sharpening).' — 6. 'my' or 'her'? — 10. 'bag', usual taboo word for mother. *kip·agiararter* hints at the child's name Kippakee, which signifies 'the one who has not been lopped enough, one from whom only a little stump has been cut off.' — *po·lun·e* must answer to the WGr. *po·lik* in the locative 'something (with or) in a case or in a bag', perhaps used about the uterus. Kuannia thought that it was the same word as *po·lerneq*, 'the bag-shaped bone cap or sheath which gathers up each of the ends of the kaiak cover.' (N.B. The points of the woodwork in the fore and afterstem are designated with the same word as the male sexual organs.) — 1-11. *-ŋo·ŋ* probably instead of *-ŋo·ŋ*.

Fig. 28. Man and children on the window platform, Sunshine through the gutskin pane. (Sermilik fiord. April 1906. W. T.)

No. 7. At the Commencement of Winter.

Qiwiŋaɹaaq (DD and Phon.).

In this song, also (as in no. 5) the little child appears to have been suffering from itch, or something similar. The beginning of the song alludes to the newly fallen snow, "Now begins the winter, and life in the huts" — "then, my poor little one again gets her horrid itch."

(recitative)

aŋí^{w}n·^{w}a·^{i}c·a·^{i}t	1	Beyond expectation large
nunaká·^{w}c·a·^{i}t	2	Pebbles —
man·a man·a	3	This here, this here,
sun·a man·a	4	What is this here?
ukieŋ	5	Oh! this winter,
kilá·tuaqa	6	When one always suffers from the itch,
sorqarta·ɹeqiga·i	7	Which they try to overcome with bandages
atame·tuakajiŋ	8	The nasty itch on the fingers
misarartualït·oŋ	9	Which must always be smeared with blubber,

(singing)

a·ja misaraq	10	*Aja* — blubber-grease,

(recitative)

it·ïkajik	11	You bad little chap
quníŋ·ic·eŋ	12	Who never is sweet,
pin·iŋ·iceŋ	13	Who never is pretty —
nakiŋuartïkajik	14	A squint-eyed bad chap.

Notes. — 1. Cf. WGr. *an·a·rpa·* (contracted from of *aŋin·a·rpa·*) 'finds it beyond expectation large.' — 2. It is mere guess-work what is meant here with "pebbles", perhaps hailstones or snow-flakes. — 3-4. The meaning is: what

do we here see on the ground? — [answer] newly fallen snow. — 7. *sorqartaq* (1) 'hoop round a wooden vessel or a bucket', (2) 'the winding of a leather strap' (round a broken leg or arm, for example) (Sufia considered this word as a name of the baby). — 9 *misarar* is what one calls the blubber, which is stuffed into large bags for preservation during the winter; presumably = WGr. *miseraq* 'sauce, dipping' (liquid blubber?). Sufia, on the other hand, explained *misarar* as 'edible sea-weed': *misarartualersoq* 'it is time now to begin the sea-weed eating.' — 12. = SGr. *kusanaŋ·it·oq*.

No. 8. The Baby on the Mountain Terrace.

Napa, Nappartuko's wife A. Tupaaja, Perqitaq's wife B. Aŋittäŋŋe C. The first two almost correspond; C's text is incomplete.

This poem, which is a mother's petting song, is extremely disconnected, and is one of the most obscure and most difficult to interpret, on account of its inner incoherency. As my assistant interpreters were often at variance with one another, I have preferred to collect their contributions in two different translations, so will start with Napa's text as a basis, and will give the variants of the other two texts in the notes. The first translation is composed especially from the Ammassalikers' own depositions; the other from Kuannia's, Johan Petersen's, and my own guesses.

A	First translation.
1 *iʷn·amoŋ·o·ŋ talip·oŋ*	1 He (she) leant against the steep mountain side
2 *alic·uaciäŋ·iwar*	2 The dear little Alitjuättiaq (C) [or] The too early (or in concealment) born fetus (B)
3 *puc·e·poŋ, täc·e·poŋ*	3 The mist lay round him (it); there was too narrow room (A C)
4 *a·ⁱt·a·ⁱwa· a·ⁱt·a·ⁱwa·*	4 — fetched (B)
5 *un·ertiwiŋ, qarterte·win*	5 Great, white, hairless skins (A) 6 Great skins of harbour seals
6 *qaciŋiártiwin*	7 [?] 8 [? same meaning as in l. 7. B] 9 (The wind) down here from the east, which is accustomed to cause the lice to die of hunger (A)
7 *aɹa·i̯uìc·értiwin*	10 Oh, then, southerly winds!
8 *nalerca·i̯uic·ertiwin*	11 Let us open (bore)! 12 Let us open! let us (make it hard?)!
9 *kanaŋ·a ka·c·inerta·i̯a*	13 The great livers — stroke with the hand over (them)!
10 *awán·a·-alít·uin*	14 One who fetches from (in?) Uweewik (?) 15 Both little great splinters 16 And little great feathers (?)
11 *am·art·a*	17 — black — 18 Stroke, stroke stroke with the hand!
12 *amártajá, sikártajá*	**Second translation.**
13 *tiŋít·uin tàɹá*	1 They lay up by the steep rock wall with the boat, they say.
14 *a·rcercer uwe·we·me*	2 The dear little prematurely born baby, 3 It was difficult to stoop; there was too narrow space.
15 *qilip·a·i̯uítse·*	4 It pushed it out, it pushed it out. 5 Great, hairless, white-bleached skins,

16 *sulúpa·ɪuítse·*
17 *qernerte··sa·t*
18 *talé talé talé*

6 Large skins of harbour seals.
7 Large skins which never hold together, (or hang fast).
8 Large skins which never get smoothed out,
9 From the east (a wind) which pushes everything down (or which kills the lice in the skin)
10 Unfortunately it only happened to be southerly winds!
11 Let us bore!
12 Let us bore! let us give it a little incision(?)!
13 Stroke it (the baby) over the groin(?)!
14 One who fetches (a future) real spouse
15 With an enormous membrum(?)
16 With an enormous feather(?)
17 — —
18 Stroke, stroke, stroke over!

Variants. — 1. = B. *talip·un* C. — 2. *alic·uäc·iaŋïaq* B. — 3. *puc·e·poŋ* C = A. *uc·e·pun, täc·e·pun* B. — 4. = B C. — 5. *un·ertiwiŋ* is not here in C, but in l. 9. *qat·ertiwin* B, missing in C. — 6. = C, missing in B. — 7. = C. *aɹá·ɪwi-cértuaq* B. — 8. = C. *nalérsaɪwíc·ertuaq* B. — 9. *kanaŋ·a* [*ka·*]*canerta·ja* or *ka·sinerta·ja* A. *kanaŋarkarcernarta·ɪa kacernata·ɪa a·ɪta·ɪwa· un·ertiwit qasiŋ-iartiwit* C. — 10. missing in B C. — 11. *a·ma·rta·* B. — 12. *am·art·ă sik·artă qasiŋiartiwin* C. — 13. (missing in B C). *ata·ɪuisertuwin* C. — 14. missing in C. *wi·wim·e wiwituarme* (or *we·we·tuarme*) B. — 15. missing in B C. — 17. *qernerte·-suaq* B. *qilerte··sa·r* A (in note). — 18. missing in B C.

Notes. — 1. *talip·oŋ* A (and B) means either (1) 'leans against something (with the shoulder)' or (2) 'lies with his boat close in to a rock at the beach' (Johan Petersen preferred the last meaning here). C (and B in the first dictation) had *talip·un* (plur.), perhaps referring to the crew or company of an umiak. — 2. While C understood this word as a proper noun, A and B explained it as 'a fetus born prematurely or born in concealment.' (Sufia: 'a baby'). — 3. B disagreed with *uc·e·pun*, but gave almost the same translation as A and C (the latter has *pucse·poq* in singular): 'they (or it) are concealed' (viz. by mist). Sufia explained it as 'one who covers his eyes.' The long *e·* of the word has a puzzling effect, because it thereby seems to suggest the opposite meaning of the word, which in its simple form has the *e* short (answering to WGr. *o*), while *e·* must be compounded with *i* privativum, and in such case the word signifies 'the mist has withdrawn from him or them, has unveiled him or them', i. e. 'he became visible in the mist', and thus Kuannia apprehended its meaning. — *täc·epoŋ* (A), *täc·e·pun* (B, missing i C) was explained thus: 'the space was (too) narrow' Where? B thought: inside a tent which is full of people (possibly she took her *uc·e·p·un* in the same sense as WGr. *us·ap·ut* 'people crowd together'). — 4. *a·ɪt·a·ɪwa* A bis., B C semel. In modern language (WGr.) this would mean 'he shot him' = WGr. *a·ʷʟ·a·ɪwa·*, which meaning has been introduced with European fire-arms (literally: 'he despatched the bullet from himself'). Here I imagine a more original meaning: '(he) pushes him (or the boat) out (from land, on the water)', analogous with *aʷŋ·a·ɪwa·* 'loses sight of him (as he removes himself)', and *an·a·ɪwa·* 'loses the pursued (animal).' B. presumed the meaning '(he) fetches it (him, them).' (Sufia did not understand the word, but suggested that *a·ɪt·a·ɪ* was the same as *ata* 'lo! listen!'). — 5. *un·ertiwiŋ*, found only in A, and B has *qat·ertiwin* instead of A's *qartërte·win* (C lacks this). The last word is interpreted by A as 'trousers' (of hairless skin, cf. next note), whereas B could give no explanation. The skin of the harbour seal is used especially for breeches. — 7-8. Here again, my interpreters at Ammassalik and Kuannia were puzzled. The word (7) caused

B to think of a *ta·lutaq*, the little white cross-sail on the deck of a kajak, or of a push-sledge (on the ice), behind which the hunter is hidden from the seals, while he steals up upon them (cf. Porsild, 1915. Fig. 31, p. 181 "shooting screen" and my "harpoon sledge" First Part p. 422—23, fig. 126). B thought 8 to mean about the same as 7, whereas C talked of the dead (child?) whom another finds or lays down (*nät·a·ŋiwa·*). I imagine the first of these words to be formed from *atawoq* 'holds together, is connected', and the other from *nalerisarpa·* (1) 'smooths the hairs of a skin so that they all lie one way', (2) 'tries to appease another.' Both these are provided with the suffix *-juicertiwin* 'the great (—) who never.' — 9. B has *katcernata·ja*, C *kanaŋarkarcernarta·ja* (sic, in one word). A's explanation <*ka·certiŋo* 'one exposes one's platform skins or clothes to the wind and cold for some time, in order that the lice therein shall die of hunger.' Note that A first gave the form as (*ka-*)*canerta·ja*, which calls to mind NGr. *kawasap·a·* 'pushes or shoves at it', cf. WGr. *kacsup·a·* 'pushes it loose (a stone or other thing which lies fast).' The termination *-ta·ja* is known from some names (*Nukarta·ja*, from Ammassalik; *Itita·ja*, from Baffin Land), perhaps, also, from the children's games (WGr. *isita·ja papata·ja*). If one ventures to see a noun in the word, I understand it as an epithet to *kanaŋ·a* 'the east or sea wind': 'the one who pushes wildly (at everything)', 'the destructor.' — 10. A explained it from *awan·a·lït·oq* (*pilerartic·aq*) 'a violent wind from the south (south-east)', cf. her explanation to *sikártaja*, l. 12. I take the two words as being one, the last part as the WGr. suffix *-alut·uaq*; only it seems strange and unusual that the wind is in the plural. — 11-12. Here begins a new turn; the mother caresses the child in her arms, and sings about its sexual parts (Kuannia understood the song thus). The first words are formed like a nursery-rhyme for play, which was thus explained by B: one child bends his back, and two other children sit on it crosswise, facing each other and holding each other's hands (like weights on a lever), while they sing the words of these lines. *am·arta* (A and C) means 'let us open' or 'let us bore (a hole)'; *sikarta* 'let us harden it?)'. The termination *-tajá* (*-taiá*) means the same ('let us—') during the performance of the play. A explained *sikártaiá* thus: *aput pilerätsap cika·rcitsam·aŋe* 'because the south-east wind makes the snow on the ground hard', but no doubt without coherence with the rest of the context. Kuannia understood the first word said about the child's fork as 'let us open it', and the second about its sexual part as 'let us make it hard (strong)', while the mother rejoices at it. Cf. the following lines. — Possibly, however, *sikarta* is connected with *siʷk·arpa·* 'glides away from it with the hand, strokes away from it with the hand' or is of an otherwise unknown meaning (cf. *sipiwa·* 'cuts it open, so that a short incision appears; makes a small opening'). — 13. *tåɹá* (*talá*), cf. l. 18 *talé*, must be derived from *talarpa·* (or from *taɹät·ara·*) 'strokes with the hand over something', for example caressingly; here used of the mother who caressingly strokes her hand over, or pats, the child's sexual parts. — 14. B has the variant *we·wim·e we·wit·uarme*, explaining this *tiŋit·uin wiwit·uarmiŋ·e·q*; both A and B took *tiŋit·uin* as 'the seal's great livers'; the last word was unexplained. If it is not a place-name ('from Uwewak', thus a locality close to Ittoluartiwin in the south was called) I am inclined to agree with Kuannia's interpretation < *tiŋe* 'hair of the groin' and < *uwe* 'spouse'; he said: "the mother strokes the child over the groin, and the child gets herself a future spouse (*uicaminik a·ⁱcercer*"). — 15. (Is wanting in B and C) *qilipa·q* (1) 'a spike or splinter', (2) membrum erigatum (cf. text no. 9, note 25, and no. 119). —

16. (Lacking in C) *sulupa·q* 'a great feather.' The termination *-(i)juitse·* is probably the assimilative outcome of *-rijúk* + *-t·e·n* (*-tse·n*?) cf. WGr. *-rujúk* 'enormous, huge' and *-to·q* (*-so·q*) 'having a great —', through a mediate form such as *-(pa·)rujuit·e·t?* It is uncertain what 'feather' here means, probably the same as *qilipa·q* (2nd meaning), namely 'urethra' or 'tube' (because a quill is a tube). Otherwise this word is also used of the excrement, especially with a thin discharge (*tim·ileq anarpoq ayikät·ame* A 'one who has stomach-ache, excretes violently'; *suluqa·wut* B 'we get strong purgation'). — 17. A first pronounced the word like *qilerte··sa·k*, and B said *qernerte·suaq* or *-te·so·q*. The transmission seems quite uncertain. The first may have something to do with 'bound together like a bunch or bundle (for example, a hair-tuft)', the second with 'black' colour (for instance, black as a raven). In connection with l. 16, Kuannia took it as 'the child's anus is black.'

No. 9. Mother's Joy over Child's Sex.

Ittimaŋeejuk (A). Qiwiŋaɹaaq (BX).

Even if this is not a real nursery-rhyme addressed to a baby, it has undoubtedly grown from such an original one. The ending reminds one of the latter part of the foregoing poem, expressing the mother's joy over the little child's sexual parts. Compare also with no. 1, where a mother extols the little innocent coquette whom no man has yet touched. A and B vary in the last line, perhaps each giving their name to a child.

	A		B		X
1	*umia·^{i}win*		—		—
2	*e·ora·^{i}win*		—		—
3	*marnilim·e*		—		—
4	*an·ora·ɨaɹa*	4	*an·ora·ɨäk·a*	4	*an·ora·ɨak·a*
5	*ajulurpara*	5	*ajulerpak·a*	5	*ajulerpak·a*
6	*qarcer^{w}ner*	6	*mama·rmata*	6	*mama·rmata*
7	*ap·aliarte·p*	7	*ap·aliarte·p*	7	*ap·aliarte·p*
8	*mama·rmaŋe*	8	*mama·rmagin*	8	*mama·rmage*
9	*i^{w}t·i^{n}*	9	*it·e*	9	*it·e*
10	*ameqit·uin*	10	*amerit·uät*	10	*amerit·uät*
11	*ma·rnaqit·uin*	11	*marnarit·uät*	11	*marnarit·uät*
12	*i^{w}t·isalisa·nara·rte*	12	*it·isalïsa·nürarte*	12	*iŋe·ti(p) a·^{w}lak·at(13)*
13	*iŋe·ɹin a·^{w}loka·^{in}*	13	*iŋe·tip a·^{w}l$^{o}_{a}$k·a·ɨ*	13	*toqoŋit·e(14)*
14	*toqiŋ·itsin*		—	14	*peqiŋit·e(15)*
15	*pe^{r}qiŋ·itsin*		—	15	*it·ita·lïsa·nara·rte(12)*
16	*ajama it·ertiwa*	16	*ajama it·it·uän*	16	*ajara it·it·uän*
17	*im·ina·^{i}tilït·iwaq*	17	*imin·a·tilït·iwin*	17	*imin·a· tilit·iwin*
18	*mercerna·rtilït·iwaq*	18	*mercerna·rtilït·ilin*	18	*ma(p·?)erna·-lit·in*
19	*ernit^{w}ak·a tuɹit·e·*	19	*ernert^{w}a^{w}k·a puɹit·e$^{n}_{ŋ}$*	19	*ernerta^{w}k·a pulit·i^{n}*
20	*im·imin·ik tuɹit·e·*	20	*qitérmin·iŋ tulit·e$^{n}_{ŋ}$*	20	*qilernane tulit·e·*
21	*iŋa·rtïwätsiaq*	21	*iŋa·rtïwäciaq*	21	*eŋa·r$^{t}_{n}$uätsiaq*

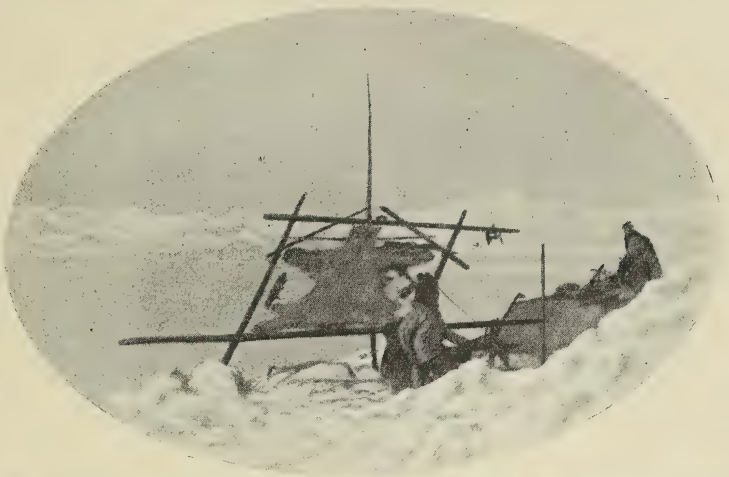


Fig. 29. Bear's skin stretched for drying in a frame of tent-poles before the house entrance. Sermilik fiord. (W. T. phot. May 1906.)

22 *iŋertiwaq*	22 —	22 *iŋät·iwa* (*eŋertiwa*)
23 *qat·use·*	23 *qat·uso·*	23 *qat·uso·*
24 *put·use·*	24 *portuso·*	24 *portuso·*
25 *qaqiwisartaraŋ·itseq*	25 *qaqiwisarteqaŋ·itseŋ*	25 *qaq·iwita peqaŋ·it·eq*
26 *ajer^{w}narteq*	26 *ajer^{w}narteŋ*	26 *ajernarteŋ*
27 *sapernarteq*	27 *sapernarteŋ*	27 *sapernarter*
28 *nàlika·tiwak·a*	28 *nilaka·te·wak·a*	28 *nakàt·uaka*
29 *pe··na·rpak·a*	29 *piŋin·$^{a}_{e}$rpak·a*	29 *piginérpak·a*
30 *sa·rti^{w}k^{w}ak*	30 *qujüwit·se·*	30 *qújuät·e^{k}*

1 The dear, merry umiak boat-women
2 Who are spreading caplins to dry (on the ground)
3 At Marnilik.
4 The skin-frock (the skin-frocks B) I have made
5 I begin to find it (them) worthless
6 { Because it (the sun) has bleached it (A),
{ Because they loose the hairs (B),
7 Because the little auk (the sun)
8 Has scraped off its hair.
9 The platform's (or the house's)
10 Belongings of skin (?)
11 Belongings of crowberry ling (?)
12 Would he (they) were soon finished providing himself with it (?)
13 — (?) it (he) makes them to move
14 They are not pressed fast together
15 They are not laid tight together against each other.
16 Let mother's sister's great (grown) sister's child,
17 Who is very handy at this here,
18 Who is a master at sewing
19 Let her lie with my grandchildren on the platform!
20 Let them lie with each other on the platform [in the middle, B]!

21 The great, nice, little vulva.
22 The great vulva —
23 How nicely arched it is!
24 How highly curved it is!
25 It has had no tenon (in itself),
26 It is impassable,
27 It is impossible to use.
28 My great fork-parts
29 I have them still.
30 One who is suddenly stretched out (A). One who smiles a little? (B).

Notes. — 1-2. The termination *-a·ⁱwin* < *-arajiwin* contains a *-rajik* (adj.) in the plural, the meaning of which (like WGr. *-kasik*) oscillates from 'bad, evil, ugly' to 'wretched, poor' or 'roguish, teasing' or 'dear, sweet, merry.' *e·ora·ⁱwin*. A explained = *e·ora·wime am·ät·iʷnik nuna qaiane*; < *iniorar(pai)* 'spreads them (fish, etc.) to be dried in the sun and wind.' But Sufia took it only = *inorajiwin* 'dear merry people'. — 3. It was explained as 'the place of black crowberries.' Cf. below l. 11. — 6. The termination *-ner* probably instead of *-nermik*. — 7. Sufia pointed out that the sun in olden times had gone by the name of *ap·aliarte·k* 'little auk' (Mergulus alle). Kuannia had known a woman who bore this name. — 8. *mama·rpoq* 'fells the hair', otherwise only known as intransitive. Here there is a transitive form, as it seems, which means either 'because she has chewed them (made them pliable by chewing)' or 'has scraped them' (Kuannia thought of *mamiŋermaŋit* 'because she had scraped the fleshy side of them'; Sufia: '(the sun) has bleached them.' — 9-11. Here begins a new subject, perhaps a continuation of that in the beginning of the poem: the umiak women bring home from the excursion ling for use in the house. *iʷtin* (A) is presumably wrong, *it·e* (B) correct. A explained *ameqit·uän* as some belongings to the wall-hangings (straps or pegs?), and *ma·rnaqit* (< *marneq* or *maraneq*?) as 'crow-berry ling' (cf. l. 3) which is stuffed in above the beam under the ceiling. Sufia only knew *marneq* in the sense of 'boil or matter' (= WGr.), but thought that the name *Marnilik* (l. 3) might very well designate a place "where the vegetation was so abundant that it looked like boils" i. e. little mounds of heather. — 10. Sufia explained that here is meant tapestry, hairy hides, furs suspended as sheltering duplicates over the hairless skin-hangings on the walls in the house. — 12. According to Sufia, though, no invitation was meant to be expressed, but the fact that the platform (plankbed) constantly is furnished with skin-cover (*-ra·rte* = *-qartin*). I interpret the whole as one word: *it·isa·t* 'the things which have to be used for (the house or) the platform', with the suffixes *-liwa·* 'produces it for him (or it)' + *-in·ar* 'constantly' + *-ra·r(poq)* 'has done' (WGr. *-re·rpoq*). — 13. Here begins the petting-song to the baby. The interpretation of *iŋe·tin* (*iŋe·ɹin*) is not quite certain. The word might mean 'the swell (of the sea)', in plural, = WGr. *iŋiuʟ·it*. Kuannia, however, proposed another translation in good accord with the following lines and with the end of the poem (from l. 20), namely < *iŋe* ('vulva'), there used in the singular as usual, but here in the plural form (the edges of —?). He understood these words as concerning the sexual organs of a woman. — 14. < *toq·ip·a·* = WGr. *toʀ·up·a·* 'presses it into something else.' — 15. < *peqip·a·* 'bends the ends of something together.' — 21. All my informants understood what was here meant. The suffixes are *-araq* 'little and pretty' + *-tiwa* 'big' + *tsiaq* (*-c·iaq*) 'rather little, mediocre.' — 25. *qaqiwisartaq* 'the appurtenance to *qaqiwisaq*' must mean the same as what is otherwise called *qilia*, lit. the bone spike on the throwing-board, which fits into a small indentation on a corresponding

globular bone button on the shaft-end of the bird-dart, and drives this out when it is thrown. It is this globular button on the bird-dart which is called *qaqiwisaq*, and which apparently is apprehended as the female organ, whereas *qilia* (< *qilik*) is the male one, cf. *qilip·a·-* in foregoing poem, l. 15 (these details in the weapon are mentioned in First Part, pp. 441-442, and fig. 105). — 29. A's form only seems to be a contraction of that in B, which shows the meaning. — 30. Proper names or common words? They can be translated, though I am critical of the translation in B, which was due to Kuannia. The phonogram-variant has *qujuät·e*, perhaps 'would he would smile!'(?). Kuannia translated *sa·rtikak* thus: 'one who glides (across the ice or the floor).' Meanwhile this word is rather a name, the child's pet-name.

Nos. 10—15. Nursery Rhymes and Children's Ditties.

No. 10. The Wiping Moss from the House Ruin.

Qiwiŋaɹaaq AX. Aŋittäŋŋe B. Mitsuarniaŋŋa C. Qileetin Taqiwar, Nappartuko's young daughter Y.[1]

The song contains three motives without close coherence. The child's mother (or another old woman) first relates that when she was out behind the house obeying a call of nature the wind blew the wiping moss towards her from the old house-ruin close by. She has hidden over there a small supply for her own use, and this has accidentally been blown towards her as she came out. From singing about the toilet moss she jumps to reminding the child about the large piece of pot-stone they have got in the house (which is used for making pots and lamps from) — perhaps the child is restless because it wants milk, and it is a question of distracting its attention. Finally she listens: "Hark how they shout over at the other house! What is it?" or pretends to listen, then renders the answer: "They pinch him between his legs, so that he cannot stand any longer", and at the same moment she herself caressingly pinches her own young one in the same part of the body. — The melodious rise and fall of the recitation according to the phonograms is rendered in the section on the melodies, nos. 3 and 4 (p. 63).

A

eʀe·lüsara ak·it·arpo·ŋ	1 My wiping moss approached at full speed
itu̯á·je toa·ne	2 Hither from the old house-ruin.
am·am·a· | kap·is·aq	3 (Her milk breast stuck in?)
úk·usis·aq	4 That piece of pot-stone
anersaliŋuartiwar	5 How extremely welcome it was!
qajïartiwar	6 It is as good as a common seal!(?)
im·uma·ja· aja·ja·	7 The milk of the breast, *aja, aja!*
cume· awala·rpaleq^{w}a·i̯	8 Where is it? they shout,
ipe·talerme^{ŋ} tua·ne	9 Yonder from Ipeetaleq.

[1] Also Teemiartissaq whom I asked about this song knew it, but at the moment only remembered the first lines, which she wrongly connected with another song (*qajara·*, see no. 24).

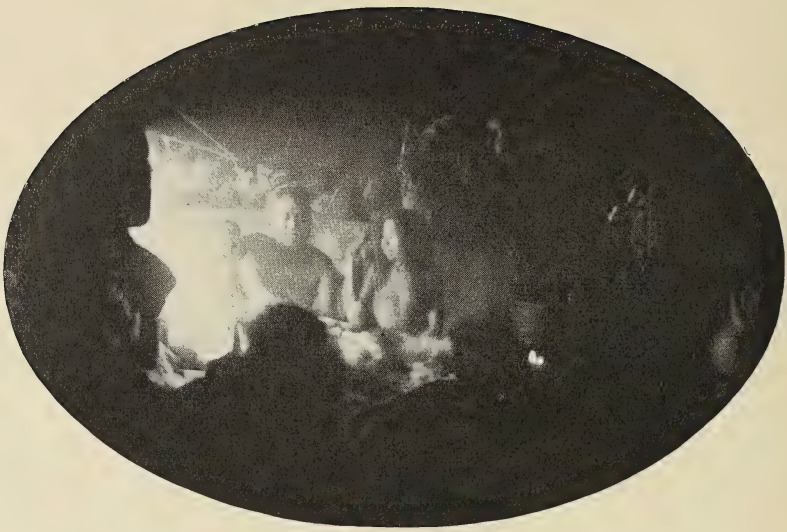


Fig. 30. Old woman and children on the window platform, sunshine through the gutskin pane. (Sermilik, W. T. phot. May 1906).

qanéq qanéq qanéq	10	How, How, what is it? —
*am·uka	put·uka*	11	She pinched him in the fork,
nät·ekata·ŋüwar	12	The little clumsy one.

B	C
1(2) it·^{w}a·i̯e· toa·ne	*1(2) it·u̯a·i̯e toa·ne*
2(1) eʀe·lücara ak·itarpo·r	*2(1) eʀe·lüs·ara akitárpo·r*
3 ám·a·ma· kapíp·a	*3(8) cumie^{w}na awala·rpaleqa·r*
4 úk·ïsitsar	*4(9) ipe·ta··larme·^{ŋ} toa·ne*
5 anértsiliŋ·uártiwe	*5(10) qaneŋ qaneŋ*
6 qajuártiwin	*6(11) am·ukak	nät·ekak*
	7(12) nătekatá·ŋu̯aŋ

Notes. — The first two lines are alike in all copies, but in B and C they are placed in conversed order of that in the other texts. — 1. *eʀe·lüsaq* cf. WGr. *eqo·tis·aq* 'something to wipe one's anus with', derived from *eqorpoq* 'wipes his anus.' For use of toilet moss se First Part p. 527. The wiping material is a sort of moss, which grows on boggy ground and by lakes. *ak·it·arpoq* cf. WGr. *ax·erpoq*, suffix EGr. *-t·ar*, WGr.*-ɪ·ar* (intensitive). — 2. *it·^{w}a·je* (WGr. *iɪ·o* + *rajik*) 'a house-ruin', may be used also as a name for small islands where an old house-ruin lies. — 3. A explained that one (the mother) speaks this while holding the hands to the breast, and laughing gladly and genially; I did not succeed in getting any stricter explanation. Kuannia's explanation was extremely doubtful (he assumed there was a question of encouragement to "hunt or catch seals, more and more" from *a·ma·ma·* 'again and again'). Most of the texts have the form *am·am·a·* (AX), *am·am·a* (Y), only B has *am·a·ma·*. Johan Petersen suggested that the talk was about *mam·a* 'the breasts or the nipples.' The initial vowel (*a*) might then possibly be the interjection *á*, which expresses checked astonishment. Possibly it is only a local form

for the WGr. *ama·ma* 'suck', 'suckle.' *kap·is·aq* A (= Y, *kapisaq* X, missing in C) might come from *kap·ip·a·* 'sticks something pointed (a needle, spear, etc.) into something so that it remains stuck in it', and the meaning might be connected with "the nipples" (which are stuck in). B's variant *kapip·a* (in the interrogative) 'is the inner garment stuck into the outer garment?' (the stocking in the boot, for example) would perhaps suit better. The whole, then, might be understood as something of this sort "O! how provoking, her breast is stuck in" (or "covered up"), said or thought on the little child's part. — 4. *uk·isic·ar* B, *uk·isis·ar* Y. — 5. *anércalíŋ, anércilé* B (cf. WGr. *anersalo*). — 6. *qajuartiwar* X taboo word replacing the commonly used *sak·aq*, Phoca vitulina. — 7. *amama·ia aja· ja·* Y. Missing in BC. — 8. *awá·lá·rpaleqa·* Y, missing in B. — 9. *ipe·taleq*, literally 'a narrow isthmus or bridge of land between two waters', here used as place-name (in the Ammassalik district there are two places with this name). — 11. *am·uka(k)* (according to Kuannia) 'the child's sexual organs', cf. *am·ukarpoq* 'moves downwards', and *am·uka·rpoq* 'is striped downwards'; as for the suffix-*ka·q*, confer *nalik·a·q* 'the fork of the trousers.' *am·uk·a* Y wanting in B. C and Y have *am·uk·a(k) nät ak·a(k)*. — 12. *nât·eka-taŋ·e·* Y is connected with WGr. *näʟ·arpoq* 'lies down on the ground', the suffix is perhaps *-ratarpoq* (cf. WGr. *näʟ·ukat·arput* 'they play cards', derived from *nalup·a* 'cast it away with the hand, flings it away'). The whole is said about "a little person who falls forward", perhaps "who falls over his own legs", the meaning being almost synonymous with "a fool or a clumsy one."

X adds as a conclusion *na·ŋin, na·ŋin, na·ŋioŋ*, a standing expression which otherwise only forms part of the stories as a completion: 'complete, complete' i. e. 'all is well that ends well' —; here it is quite improvised and inappropriate.

No. 11. The Flaps of my Skin-Frock.

Teemiartissaq A, X and Y (she sang it into the phonograph on two different occasions). Napa, Aŋerʷqʷaain's wife B. Carqilaarte Z.

In Teemiartissaqs versions the first two lines were sung slowly and dejectedly, the rest was recitative and in quicker tempo (transcription according to phonogram, see Melodies nos. 9—11, pp. 64—65). The wording appears to accommodate itself somewhat to the regard for rhythm and assonance, the song being characterized in a marked degree by rhapsody, and some of the words may be complete perversions of the original form of the song; so that here (as so often in these songs) my translation is somewhat of an experiment.

X

(3) *aki^{w}k·^{w}akä· kim·akik·akᴇ·rqa·jai*

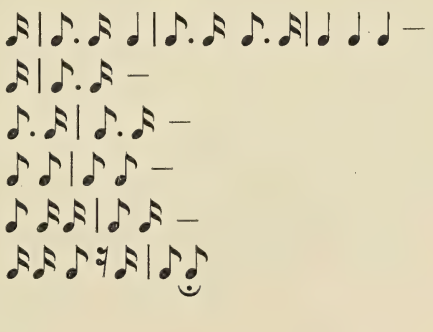
(4) *aki^{w}k·^{w}a*

(5) *kim·akik·a*

(6) *ja·ja· q^{w}a·ja*

(7) *na·kakuluk·a*

(8) *kumite· kilät·e·*



B

aki^{w}k·akä· tuk·a·rtiwa·jora	1 My poor flaps: that she also chopped them!
aki^{w}k·akä· it·ituät·ip awata·	2 My poor flaps, outside the edge of the platform [?],
aki^{w}k·akä· kim·akik·akä·	3 My poor flaps, which I had chewed tender —
akik·a	4 My poor flaps,
kim·akik·a	5 Which I had chewed tender,
ja· ja· ʀa·ja	6 Jaajaahraa-ja
nak·a·tiluk·a	7 She let them fall (on the floor) [?]
kumine kilät·e·^{n}	8 Both the lice and the itch [?].

NOTES. — 1—2. Only B has these two lines. *akia*, the flaps on the lower edge of the anorak, on the front and back of this. Suffix *-k·a* 'my' + *-kä·* (< *-kajé·* WGr. *kajit*) 'poor, miserable.' *tuk·artiwa·jora* apparently < WGr. *tux·arpa·* 'hacks at it repeatedly with the end of a chopping instrument', or from *tuk·arpa·* 'tramples on it', + suffix WGr. *-ʟ·uar* 'strongly' + WGr. *-ujo* 'also.' — 2. *it·ituät·e* is derived from *it·eŋ* 'platform' (in a house) or from *it·e* 'house'; possibly used here as a placename (signifying 'the only platform, or house'?) — 3. *kim·akík·a* apparently answers to WGr. *kim·alik·a* 'my chewed' namely 'the pieces of skin which I have chewed tender.' In X the word is lengthened with a sort of refrain. — 6. *ja·jaqaia* A, *ja·jaqa·jai* Z; the refrain is found in all the renderings except Y. — 7. Y and Z about as X; *na·kaiculuk·ak* Y. Sufia proposed to read: *nalika·kuluk·a* 'my poor fork' (8: 'has both lice and itch'). — 8. *kumite· kilit·e* A. *qulim·e$^{(·)}$kumite·* Z 'let her scratch herself in the head' (?). B's variation, if right, must signify: 'let him scratch his lice.'

No. 12. Mist above, Sunshine below.

Ittimaŋeejuk A. Mitsuarniaŋŋa B.

The mist enshrouds the summit of the mountain like a fur cap, while the sun shines warmly at its foot. The conclusion of the poem seems to stamp it as a child's song; perhaps, even, a petting song.

It was recited to me in two mutually very divergent versions, both of which give one the impression of being very distorted. The original form of the poem may perhaps be approximately re-construed as I have essayed it here.

A	B
1 *a·kan·a*	1 *a·piŋa quɹa·ne pujo·r*
2 *ceqern·it·o ata·ne*	2 *ataqa·ma·^{i}co·ŋ*
3 *arpertiluk·a·q*	3 *taqam·a^{i}co·ŋ*
4 *qula·ne taluk·aŋ*	4 *ort·uiaŋ·a*
5 *ip·iäŋ·uät·a*	5 *nap·ajäŋ·a*
6 *narciŋ·ät·a*	6 *näc·aŋ·a·*
7 *qula·ne pojo·ŋ*	
8 *awaq·arma·^{i}tsoŋ*	

9 *taqama·^{i}tsoŋ*
10 *ortojaŋ·a*
11 *napajaŋ·a*
12 *nät·aŋ·a*

A + B

1	*a·piŋa· qula·ne pujo·r*	1 See, up there on the top, there is mist!
2	*a·kan·a ceqernit·o ata·ne*	2 See, down there at the foot, there is sunshine!
3	*arpertiluk·a·q*	3 On the top of Arpertilukkaaq
4	*qula·ne taluk·aŋ*	4 A part divided by a parting wall [?]
5	*ip·iäŋ·uät·a*	5 Above its steep side,
6	*narciŋ·ät·a*	6 Above its up bent crest
7	*qula·ne pojo·r*	7 There is mist —
8A	*awaqarma·^{i}coŋ*	8 *Awa*, lo! — the fur cap (of mist).
8B	*ateqa·ma·^{i}co·ŋ*	
9	*ortu^{i}jaŋ·a*	9 Overturn me quickly,
10	*napajaŋ·a*	10 Raise me quickly,
11	*nät·aŋ·a(-a··)*	11 Lie down by me!

Notes. — *-t·o* perhaps a participial termination (= *-tsoq*) — 3. The name of the mountain must be a compound of *arpeq* 'a whale' (perhaps signifying a special sort of whale). Both A and my later interpreters agreed in this. — 4. *taluk·aŋ* is presumably meant as a metamophor of 'mist or fog' covering the top of the mountain' < *talo* 'a partition wall of skin on the platform in the hut', from which is derived a verb **talup·a·* (otherwise, in WGr. *taluwa·*) 'provides it (or him) with a partition wall.' — 5-6. *ip·ik* 'a cliff, a steep high clayey bank.' *narcia* 'the snout, the upturned frontpart, e. g. of a sleigh keel.' For this interpretation I take the responsibility myself. Sufia connected the first word with *ip·it·oq* 'an aggressor in the drum contest', interpreting it as imperative = *ip·in·iarta* 'let us attack', but I see no sense from this in the context of the poem. — 8. *awa-* and *ata* (in A l. 9 *ta-*) was regarded by Kuannia as a sort of complementary syllable resembling the refrain in a drum-song. He asserted that such syllables often occurred in petting songs for children, and easily made the words unrecognizable. At Ammassalik (and only there) the man in the kaiak wore a large flat cap of fox skin, which was called *qam·a·^{i}caq* or *qarma·ws·aq* (cf. First Part, pp. 589—591, figg. 314 b and 315 a), and this word might be used in the same way as they in South Greenland say *näsaq* 'the hood of a man's anorak' about the mist-cap which can lie above a mountain summit.

No. 13. Murky Sky, Drizzle.

Nätseq (DD and Phon.)

A dark, gloomy sentiment prevails in this poem. It has the character of a rhapsody in impressive, artistic forms, both as regards rhythm, assonances, reiteration, and accent (cf. transcription according to the phonogram, Melodies, no. 5, p. 63). As regards the substance, the interpretation is rather doubtful especially in the last lines, concerning which I refer to the notes.

I.

a·rtïwar ta·rtïwar min·ij·o·k	1	Looking upwards, murky sky, drizzle,
tikerqïwar ta·rtiwar min·ij·o·k	2	The nook, murky weather, drizzle,
a·rtïar ta·rtïar	3	Looking upwards, murky sky,
tikerqïwarta·rtiwar	4	The nook, murky weather.
a^{w}n·e·tuaqa·q	5	It is melting strongly (?)
quaqartïwaqa·q	6	(?)
qic·iŋ·uaq	7	(name?)

II.

a·rtiwar ta·rtiwar min·ij·o·k	8	Looking upwards, murky sky, drizzle,
tikerqïwar ta·rtiwar min·ij·o·k	9	The nook, murky weather, drizzle,
a·rtïar ta·rtïar	3	Looking upwards, murky sky,
tikerqïwarta·rtiwar	4	The nook, murky weather.
am·ut·än·ak	12	(?)
kuän·e·tän·ak	13	(?)
te·rte·tät	14	(?)

Variants. — 1. *a·rtïwar ta·rtïwar.* — 4. *tikerqïwa ta·rtïwar.* — 12-13. *am·ut·än·ak kuän·e·tän·ak.* — 14. *te·rte·tän·ak* (or *-naq*).

Notes. — 1. *a·rtiwar*, about the appearance of the sky; according to Kuannia: 'in expectation of good weather', according to Sufia: 'bad weather' (or said of an ugly face etc.). Nätseq explained this with *a·rtigo·m·at* 'because he peeped upwards towards the sky' (cf. WGr. *a·rʟorpoq*) — *ta·rtiwar* 'the great darkness' or 'very dark', used, according to Kuannia, about a murky sky. — *min·ij·o·k* (rhythmic form of *minijuk*), according to Kuannia and Sufia, from *miné* 'drizzle.' — 5. Kuannia took it as above, Sufia from *an·up·oŋ* 'is in low spirits.' — 6. Kuannia compared it with SWGr. *quarsarnertuaqa·q* 'is slippery'; Sufia would derive it from *quara·* (*qoqiaga·*), making it alike to *quaŋ·itsoq* 'is discontented, in low spirits.' — 7. Both Kuannia and Sufia knew this word as a proper noun. But K. was inclined to explain it here as a common word referring to SWGr. *qisik* (*qicik*) 'the murky sky which is seen over the open water in the ice', *qiciŋ·uaq*, here perhaps 'a little open water in the ice.' — 12. *am·ut·än·ak* must be a compound of *amut* 'downwards' and *-tän·ak*, EGr. suffix cf. in the Labrador dialect *-tannak* 'broad or thick.' Cf. *am·uka·rpoq* 'it is striped downwards, has stripes downwards', *am·ukarpoq* 'goes downwards', *am·ut·ak* 'vulva.' Cf. no. 10, l. 11. — 13. *kuän·e·tän·ak* = penis?, cf. *kujak* 'the chine', 'the loin.' *kujap·a·* '(a man) lies with a woman', and *-t·än·ak.* — 14. The reciter and Kuannia agreed in explaining this word by making a smacking or cracking sound with their tongues. Cf. Labrador *tertalukpok, tertipok* etc. the sound of bubbling or boiling water.

No. 14. The Children's Ajagaq Game.

Jooserpe A. Qiwiŋaʟaaq BX.

I heard this song the first time while travelling northwards during the summer in an umiak, when a young lad (Umeerinneq's son) on board began to hum it. I understood it at once to be a kind of children's song. The last

three lines called to my mind a children's game or rigmarole which I set down in 1901 in Northern West-Greenland, in Disko Bay (Phon. Study p. 314—316 no. 1, 3 and 8). The first two lines, on the other hand, are evidently taken from an East Greenland tiwaleq-song (cf. here, no. 154).

A

ka·tuarpa·se	1	I shove behind ye,
ka·tuarpa·se	2	I shove behind ye —
wa·wa·wa·	3	[a dog's barking is imitated]
it·ip·ât·âk	4	A roaring sound,
qa·ŋerpât·âk	5	A plumping sound,
parp^{w}ât·ik	6	A booming sound.

The A-text is, of course, merely a fragment of the following one. It may be that the object raised and lifted upwards is the child in its father's or mother's arms, or if the Ammassalikers had had some recollection of ball-play songs like those recorded by Franz Boas from Baffin Land (cf. e. g. Eskimo of Baffin Land, pp. 344-346), the song might be such a one, in which case the object tossed up is the ball. But the vocables used in l. 1 and 3, and the final description of the noises, make it more probable that the ajagaq game is meant here. Lines 6-7 would then have to be regarded as a joking interpolation, taken from a tiwaleq-song.

The poem is recited in a light and merry tone of voice, and in a humorous manner; in l. 6-7 occur two alternating tones of genuine song, while the last three lines are again recited (like the first) with fixed pitch, but so that the voice is raised a little higher in the last than in the two preceding lines.

B

ajararte	1	Let him (them) push upwards!
qut·aia·rarte	2	Let him (them) raise in the air!
ajät·a	3	Let us throw in the air,
qut·aiät·a	4	Let us raise (it) in the air!
mit·aiät·a	5	Let us toss upwards!
ka·^{w}tuarpa·se	6	I shove ye forward —
wâwâwâw	7	[barking like a dog]
it·ip·at·a	8	Hear how it roars,
qaŋ·erpat·a	9	Hear how it plumps,
parpât·a	10	Hear how it booms!

Notes. — 1-2. *aja·ra·rte· qut·aia·ra·rte·* (Phon.). Literally the object which is lifted or raised might well be meant as a ball or an *ajagak*-bone cf. WGr. *ajâp·oq, ajagarpoq.* The suffix *-ra·r* expresses that the movement is repeated again and again. (Sufia gave quite another explanation: "Where is the dear little mother's sister? where is Quttaiaaq?") — 3. The same word is used about the *ajagak*-game, a sort of ring-and-pin game (described in First Part pp. 655-658). — 6. From a tiwaleq-dance. Cf. no. 154.

No. 15. Modern Petting Song to a Boy.

(Sorfia).

I obtained a record of this petting song (aqa^{i}t) from Sorfia (or Sufia), when she made a short visit in Denmark in the autumn of 1920, on her voyage from Ammassalik to West Greenland (cf. p. 182). She stated that this song had been made last year by Nujappik's widow under the following circumstances. If an old woman, who has no son, loses her husband, she will have every prospect of falling into want, unless a son is born to her brother, shortly after the death of her husband. This event will be her new opportunity. The boy will be called after the latest deceased, and will accordingly become the namesake of her dead husband. As he grows up he will, as a matter of course, show himself as her constant supporter.

From joy over the new chance the widow composed this petting song to honour the baby, her future provider.

1.

e·rqinaŋ·uartiwarína aja·ja	1 How charming he is that little pet there!
e·rqina·ja aja·ja	2 How charming he is —!
kakaŋ·uartiwar	3 How amazing he is, the dear little creature!

2.

sa·^{i}manaŋuartiwarína aja·ja	4 How bland he is and gentle, the great little one there!
sa·mana·ja aja·ja	5 How bland he is and gentle —
kakaŋ·uartiwar	6 How amazing he is, the dear little creature!

3.

ta·^{o}tina·ŋ·uartiwarína aja·ja	7 How sound he looks and vigorous, the great little thing there!
ta·^{o}tina·ja aja·ja	8 How sound he looks and vigorous!
kakaŋ·uartiwar	9 How amazing he is, the dear little creature!

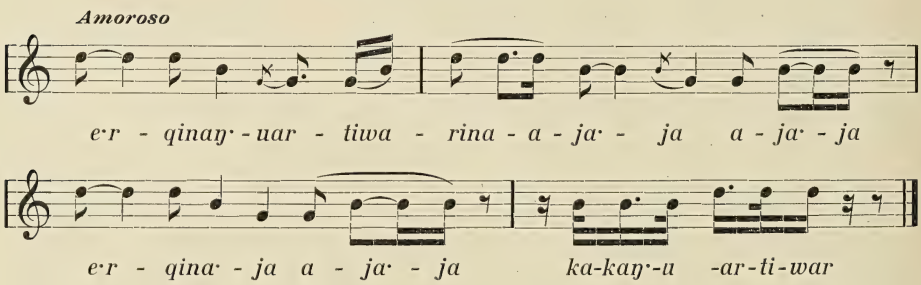


Fig. 31. *Early spring I* (cf. fig. 54). Three winter huts of the Eskimo village on Täseesaq fjord almost buried in snow. *Akernilik's* wife, Akwkaaq, walking along a snow path. (May 2, 1906. W. T. phot.)

Fig. 32. *Departure of the sledges.* The dogs are harnessed on the beach below the winter houses. (March, 1906. W. T. phot.)

B. RECITATIVE POEMS FOR CHILDREN OR ADULTS.

Nos. 16—23. Animal Fables, particularly the Bird Poems.

The bird-poems that are here given from Ammassalik for the first time were also known among the West Greenlanders. They belong to the kind of poems or songs for children that were mentioned already by the missionary H. C. Glahn in his "Notes to Cranz" in 1771 as existing in West Greenland. Glahn, however, did not wish to go further into this subject in the book referred to because he expected the publication by one of his colleagues in Greenland of "a brief essay written ex professo on the Greenland songs." [1] From Greenland the manuscript of this essay had been sent to the Missionary College in Copenhagen where Glahn "himself had seen it." The manuscript, though, was never published, and has not been found so far in our libraries, so must be considered lost. Of the songs therein mentioned Glahn gives this information that "animals therein are represented as contending with each other, singing, which calls to mind the well-known drum-contest songs of the natives." He mentions inter alia, a drum-contest between a Long-tailed duck (Greenland *aglek*) and a Ptarmigan.

Still, even if the old paper mentioned by Glahn is lost, we have in an older manuscript (Royal Library in Copenhagen) [2] a few remnants extant of such bird-poems. I have published two of these before (in English) and compared them with the variations recorded by myself about 200 years later.[3] The old manuscript referred to is a report from a missionary in Greenland to the missionary college in Copenhagen. The missionary by whom it is written before the year 1736 is undoubtedly no other than Hans Egede in whose "Greenland's Perlustration or Natural-History" (1741, p. 86) we read a characterization of the songs in literal accordance with the manuscript. This characterization reads as follows translated into English: "Their songs deals with nothing but sheer nonsense and fable; I do not think even they themselves understand the meaning. Still they seem to rhyme a little, and also to some extent to observe the cadence." My variations of the same songs show how popular and wide-spread these little songs have once been among the Greenlanders, and how faithfully the natives have known how to preserve the most classical. They belong to that essence of poetry which has been next to the heart of the people.

But the bird-poems belong to the larger group of animal fables, and of this as a whole we have not till later — and gradually — received information from Greenland. Among these too there are many that have no doubt been classics and popular over vast stretches of the coast.

I shall give a synopsis of the literary history of the animal-fables that commenced with the records of the first missionary in the 18th century (cf. Glahn's evidence quoted above). After that a long time

[1] Glahn (1771) p. 279, cf. 273—276.
[2] Two transcrips: N. Kgl. S. (New Royal Collection) 1294 b fol., and Kall 275 fol.
[3] In "Festschrift Vilhelm Thomsen" (1912) pp. 114—117.

passes without the recording, as far as known, of this or any other species of poetry in Greenland. But the Eskimo poems and legends continued their unnoticed existence on the tongues of the natives, and the interest in folk-lore aroused about the middle of the 19th century saved a part thereof from oblivion.

The fable of the Raven and the Geese — the former has married a goose and will now follow the departing geese over the sea; the geese endeavour to assist him for a time, but at last he drops exhausted into the sea and is drowned; drowning he calls for help in a kind of song — was first published by H. Rink who, however, gave but an incomplete and partly misunderstood extract of the Greenland version (in "Eskimoiske Eventyr og Sagn" II, 1871, no. 46, p. 88). He also gives a brief and rather distantly related variation from Alaska (Unalit-Eskimo of Norton sound)[1] and thereafter from Labrador (l. c. no. 126 p. 136). The next time we find a record of this animal fable is from the most northerly West Greenland, by A. L. Kroeber (1899).[2] From the same place, i. e from Cape York and Smith Sound a later record of the fable was brought by Knud Rasmussen 1905, and the same author gave us the following year another copy from the most southerly Greenland, the Cape Farewell districts.[3] In Kroeber's and Knud Rasmussen's variations from Smith Sound this fable begins with the conversation between the Raven and the Snow-sparrow, the same that I recorded elsewhere at that period: first rejected by the snow-sparrow the raven tries his luck with the geese. The two poems ("The Raven and the Geese" and "The Raven and the Snow-sparrow") otherwise appear independently everywhere in Greenland. In my text from Ammassalik the song of the drowning raven is more complete than in any of the others, and I consider my recorded form nearer the original.

No other animal fable than this was recorded by Rink who on the other hand has embodied a number of mixed tales of animals and men in his collections, such as the myth about the Woman and the Dog (l. c. I, no. 17) which is a myth of origin, explaining the origin of the human races.[4]

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[1] Nelson, The Eskimo about Bering Strait, pp. 462—464.

[2] Kroeber, Animal Tales of the Eskimo. Journ. Amer. Folklore, Vol. XII (1899).

[3] Knud Rasmussen (1905) p. 179—180; (1906) p. 138—140.

[4] Further examples of "mixed" fables from Rink's first collection (1866) are the following numbers (in the English edition 1875 there are some of the same tales, but with other numbers): no. 16 of the man who married a fox; no. 17 of the man who married a merganser (elements of both of these are also found in the records from Labrador, see Rink, l. c. p. 358. The same applies to the following). No. 11 of the two maidens of whom one married an eagle, the other a whale. No. 142 of the reindeer, the hare and the fox in human shape; no. 147 of the gull, the raven and the hawk in human shape. No. 48 is about the dog that was adobted as son of the house and helped the inmates against the inland-people. No. 144 of a fight with two dangerous "amaroq's" (wolf-monstres). — From Rink's second collection (1871) I may refer to the following (besides no. 46 above mentioned): no. 8 a woman gives birth to a bear's cub; no. 28 an old bachelor marries a fox; no. 29 and 30 seals and a merganser appear as human; no. 34 the children of woman and shark; no. 49 a man becomes a wolf's cub (he sees gnats in human shape); no. 73 the wolf-monsters (cf. I, no. 144); no. 77 the giant seal; no. 87 bees in human shape; no. 94 the hawk that could talk; no. 97 the cormorant in human shape; no. 101 a girl has a fly, a sand-hopper

There was published in 1874 by C. Lytzen (in "Fra alle Lande", vol .19) quite a small collection of such myths of origin from South Greenland showing the origin of the hooded seal, the narwhale, the swordfish (delphinus orca) and the loon (colymbus septentrionalis) as well as of the Goddess of the Sea, the mistress of its animal life. This collection occupies a special place in Greenland's folklore science on account of being the first in which a deliberate attempt is made to select and group a series of kindred myths.

After a long stop folkloristic contributions were gathered once more in West Greenland by the end of the century and in the years next following, and among these contributions the animal tales have always found a place though neither particularly numerous nor long. Most of them have come to us from the Smith Sound Eskimo through the collections of A. L. Kroeber (1899) and Knud Rasmussen (1905). In G. Holm's important collection of folklore from East Greenland (published in Danish 1888, in English 1914) there is only one real animal-tale, The Long-tailed Duck and the White Grouse, see First Part (no. 37); we find also the widely spread myth of the Woman and the Dog in a somewhat divergent version (l. c. no. 20) and the strange and noticeable myth of transmigration Navagijak (l. c. no. 22). In my small collection 1901 of Folklore from "North Greenland" (i. e. the northern inspectorate of Danish Greenland particularly around the fiords Diskobay and Oommannaq) there is a short tale (no. 2, Phon. Study p. 274) of the humblebee, and another (no. 6) of four birds in human shape (a raven, a gull, a hawk and a 'qeeoqe'); further some epic-lyric animal-poems that had not been published before: "The ptarmigan up yonder on the little plain, on the new-fallen snow" (p. 289); "The lamentation of the widow of the salmon-trout when men had killed her mate" (p. 291), "The big wheat-ear comes quickly out from her nest" (p. 293); "Whom can I get for my husband" (p. 311—312) — the latter identical with the "Raven and Snowsparrow" just named from Smith Sound, only that the wheat-ear here has replaced the snowsparrow, — finally the poem of the Raven that carries a human thigh in its bill, when flying past (p. 312). The last mentioned poem is also known from Smith Sound (Kroeber). — Later (1905) I recorded again a few bird-poems when I stayed in Egedesminde en route for Ammassalik. The following summer R. Trebitsch travelled in the same parts of West Greenland and set down in his book about the trip (1910) some myths and poems including some old bird-poems ("The ptarmigan on the little plain, on the new-fallen snow", p. 30; "The stone chat", p. 86; "Two maids married to a gull and a whale", p. 52, etc.).[1]

Of the animal-tales published here now for the first time from Ammassalik some, as might be expected, have been previously recorded

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and finally an eagle for her husband; no. 103 a girl is transformed into a water-beetle; no. 126 the merganser. — Cf. also Franz Boas, Eskimo Tales and Songs (Journal of Amer. Folklore vols. VII, 1894, and X (1897) and Folk-lore of the Eskimo (ibid. vol. XVII, 1904).

[1] An animal tale of a similar kind from the Faroe Islands, consequently from a people that probably had no connection with the Greenlanders, is rendered by Lucas Debes ("Description of the Faroe Islands" ed. 1903, p. 132). It tells of the "Raven and the Puffin (Seaparrot)." The raven came to rob the puffin of

in West Greenland. Hitherto unknown are the following: No. 19 Song of the Wheat-ear, and no. 21 The small Birds. These, too, may also have been more widely spread formerly.

Of the rest no. 17 is known from Disko Bay and Aulätsiwik,[1] Smith Sound and South Greenland[2]; no. 18 from Aulätsiwik[3] and Smith Sound[4]; no. 20 is a variation of my records from Illorsuit and Arqittoq in North Greenland[5] and besides previously known from South Greenland.[6]

In widely separated regions which have had no connexion for many centuries, tradition has thus faithfully preserved these poems which the mothers have taught their children, or the children one another. Half sung, half chanted in the expressive melody of the language these little verses have held out in the secret nooks of the people, or have followed it on its adventurous migrations, transmitting the deepseated germ of the homefeeling through the times, from the first home to the most recent boundaries.

No. 16. The Raven and the Geese.

Teemiartissaq A. Kunnaak B. Qiwiŋaɹaaq C and X.

A

qernertimik niŋa·^{w}c·a·rput nert·erin, qernertimik niŋa·^{w}carea·me sawoartiwokajiŋ a·^{w}täc·alin.(1) *ima·niŋ mɛqa·put, qula·ne qernerteq.*(2) *ima·ne aje·wa·me aïïsiŋ$_{ajar}^{a}$ta·lerpoŋ.* (shouting) *ciluaŋ qa·rtuluaŋ!*(3) *ta·wa ata·nun oqalipun* (whispering): *täs·oane·lertï^{w}ta mipeñialerpatigin awic·a·tiga·rniäta·ˈma·rpun.*(4)

The raven had teased the geese, they being teased by the raven just as they were about to travel far to the east out over the sea.(1) They descended in a flock upon the water, the raven above them.(2) The raven being unable to keep afloat on the water began to sink downwards (shouting): Oh, (help) the poor raven! Oh, the poor raven!(3) Whereupon those below said (whispering to one another): When we begin to get down there, and when he is about to settle upon us, we must rapidly separate a little from one another.(4)

täs·o·a a·^{w}tarput,(5) *ta·wa qernerteq qula·ne atsiŋa·$^{üj}_{aj}$rta·rniart·ïnïle; qa·rtuluaŋ!*(6) *täs·o·a aw$^{e}_{asi}$sertijokajim·e·lerpun*(7) *ata·ne merqa·ria·ra^{i}t*

They set off over the sea.(5) Then (cried) the raven above them, as they were about to descend: Oh, (do not forget) the raven!(6) Now they found themselves a good way from land, far

her young, but she caught the raven promptly by the neck with her sharp bill and kept hold of his breast with her talons. Loudly screaming the raven tries to escape, but the puffin holds fast, pulls him fighting into the sea where he is drowned when she lets go of him.

1 Medd. om Grønland vol. 31, pp. 293 and 311—312.
2 Cf. Festschrift Vilhelm Thomsen pp. 120—123 and 124.
3 Medd. om Grønland 31, p. 312.
4 In Kroeber, cf. Festschrift Vilhelm Thomsen p. 125.
5 Medd. om Grønland 31, p. 289 (no. 4).
6 Festschrift Vilhelm Thomsen, pp. 117—118.

Fig. 33. Old Akernilik. (W. T. phot. October 1905.)

qasiwersertartin.[8] *ta·wa ta^{w}koän oqarpun: qasiserqajaqa^{w}tin.*[9] *qernerter oqarpoq: qase··ia·ma qa qa qa qa qa·sïne mit·a·^{i}ma·rpoa.*[10]

kalile·arm·ata qula·ne: as·iŋ$^{ia}_{a}$rartarnialiŋuarpoŋa·se·t.[11] *ta·wa a·^{w}tarqiarpun e·rtale er·tale er·tale e·rtale*[12], *a^{l}siŋararta·kajun·a·rtiwalit·arpun.*[13] *qernerter ta·wa oqarpoq am·ut torsuawun: ka$^{l}_{s}$iserna·tse!*[14] *ta·wa oqarput ta·^{w}ko ata·ne·tit: me··jakae·peqa·rti^{w}n·ik awisa·taĝiarniäta··ma·rpun.*[15] *ta·wa awisa·taiarpun, ta·wa qartuluk nak·arpoq ima·nin.*[16] *a$^{(w)}$tseř.*[17]

out over the sea.[7] They then were accustomed to go down on the water in order to rest themselves.[8] They then said: You should rest a while![9] The raven said: Yes, because I also got tired, *qa qa qa qa* [this sound imitates the word of fatigue] from fatigue I will settle on the water.[10]

When they began to assemble (again in the air) above the water (they said): Naturally he now begins irresistibly, as usual, to sink slowly down![11] — So they travelled on, on through the air, away, away.[12] They were now in flight, in earnest, and ceased to descend.[13] The raven said, downwards, crying aloud (?): Draw together![14] Then said the others below: (Don't) not until he vomits on us will we (also again) separate from each other![15] Thereupon they separated from one another, and the raven fell down in the sea.[16] The precipitation (or the discrimination?)[17]:

(song) (call)
ilip·oa·ta qilin·ïarciŋa·ta[a], *RɔRɔ···!*

(recitative)
ke·sa, seŋïrnertiwak·a[b] *tikit·arpa·ŋ*

1 Halloo! I sink, help me up. Ugh!
Now the water reaches my great ankles.

ilip·oa·ta qilin·ïarciŋa·ta — RƆRƆ···!	2 Halloo! I sink, help me up. Ugh!
ke·sa, se·rqïartïwara[c] *tikit·arpa·ŋ*	Now it reaches my great knees.
ilip·oa·ta qilin·ïarciŋa·ta — RƆRƆ···!	3 Halloo! I sink, help me up. Ugh!
ke·sa, imerquartïwak·a[d] *tikit·arpa·ŋ*	Now it reaches my great groins.
ilip·oa·ta (etc. as before)	4 Halloo! I sink, etc. (continued through all the verses)
ke·sa, merserserpit·ïwara tikit·arpa·ŋ	Now it reaches my great navel.
ke·sa mit·iwarartiwak·a tikit·arpa·ŋ	5 Now it reaches my great breasts.
ke·sa ornertiwak·a tikit·arpa·ŋ	6 Now it reaches my great armpits.
ke·sa tuwertiwak·a tikit·arpa·ŋ	7 Now it reaches my great shoulders.
ke·sa tät·urtuara tikit·arpa·ŋ	8 Now it reaches my great chin.
ke·sa qanertiwara tikit·arpa·ŋ	9 Now it reaches my great mouth.
ke·sa qiŋartiwara tikit·arpa·ŋ	10 Now it reaches my great nose.
ke·sa takiʷn·atik·a tikit·arpa·ŋ	11 Now it reaches my great eyes.
ROR·ä····· (death-shriek)	12 Ugh!
ta·wa morparpoŋ	Hereupon it sank under the water,
ta·wa ilaⁱn täso·a aʷtarqip·ut.	after which the others travelled seaward.

Phon. [a] *qile·niarciŋa·ta* [b] *ciŋernertiwak·a* [c] *ajerpät·uartiwa* [d] *imerqïartiwak·a*

B

ilip·oa·ta· qiliniarciŋa·ta·	1 Halloo! I sink, help me up!
ke·sa tumarïwak·a mᵘ₀rpät·arpät	Now are my great feet sunken down.
ke·sa nät·ortuak·a mᵘ₀rpät·arput	2 Now are my great joints sunken down.
ke·sa micicapit·ïwara mᵘ₀pät·arpoŋ	3 Now is my great navel sunken down.
ke·sa unertiwak·a mop·ät·arpuŋ	4 Now are my great armpits sunken down.
ke·sa qanertïwara mᵘ₀p·ät·arpoŋ	5 Now is my great mouth sunken down.
ke·sa qa·kïta·	6 Now is my great forehead sunken down.
qilinïaŋa·ta	7 Halloo, I sink, help me up!
(cry) *ɔ···* — (*ta·wa kiwiwoŋ*)	8 Ah! — (Then it sank down).

C

Variants according to Qiwiŋaɹaaq (X Phon.) are put in brackets.

Ne·rtertiwokaje· [*awam·un*] *a·ʷta·iarmata* [*a·ʷta·ɨeke·tarmata*] *qu·rtulukaje· ila·giarpa·* [*ila·r̃e·teŋa·ⁱt*]. *awaläsime·lertuleⁿ ima·nartïwokaje·me* [*-kajim·ik*] *oqa·ɨaqa* [*oqa·ɨɛqa· a*] *katilerniarice katilerniarice. ta·ʷko oqa·ɨarput*

When the geese, in a vast flock, were about to take their departure, the raven would keep them company. When they also began to get out over the sea, far out over the great water, he shouted: Draw together, draw together! The others, the geese, took to saying: when he has to settle (on the water) you must withdraw from one

nät·ertokaje· : me·ⁱarpät [me·ɛrekaⁱe·pa·?] awïsa·taiarniarma·rpuse. nak·ai-a·me ima·ne^k [ta·wa me·earmat awica·tege·niarce ac·am·ine^k nak·aia·me]

another. When he fell into the sea — when they then descended (they said): Withdraw from one another! When, at their withdrawal from one another, he fell down (he shouted):

ilip·oa·ɹa qilinv̈arsiŋa·ɹa RO RÄ·····	1 Halloo, I sink, help me up! Ugh!
ke·sa tumatïwak·a misi·t^warpun	Now my great feet dip in
ke·sa ciŋernertiwäk·a tiki·p·a·it	2 Now my great ankles dip in
ke·sa ajerpat·uartuak·a tikip·a·it	3 Now my great knees dip in
ke·sa imerqïtät·uak·a tikip·a·it	4 Now my great groins dip in
ke·sa mercis·äpit·oara tikip·a·it	5 Now my great navel dips in
ke·sa mit·iŋa·rtïwak·a tikip·a·it	6 Now my great breasts dip in
[*ke·sa unertiwak·a tikip·a·it*] X	7 Now my great armpits dip in
ke·sa nap·at·iwara tikip·a·it	8 Now my great neck dips in
ke·sa tät·ortuara tikip·a·it	9 Now my great chin dips in
ke·sa tusa·lï^wk·a tikip·a·it	10 Now my great ears dip in
ilip·oa·ɹa qilinv̈arsiŋa	11 Halloo, I sink, help me up!
RV *Rv̇·····t!*	12 Ugh!

1) X **(Phon.)** ROR *RÄ·····i tumät·iwak·a misit·arpo·ŋ.* 2) *ilip·oa·ɹa· qile·nüarciŋa·i* ROR *RÄ·····i* 2) *tikit·arpa·i* 3) *ajäp·at·uartïwak·a* 5) *mik--tiwara ?*] 6) *mit·uwa·rtiwak·a* 7) missing in C. 8) *nap·ät·iwak·a*] 9) *tät^wortuara*] 12) *Rorqä·····*]

No. 17. Altercation between a Wheat-ear and a Raven.

Qiwiŋaɹaaq A and X, Teemiartissaq B, Akernilik C, and Mitcuarniaŋŋa D.

The wheat-ear comes forth from her nest and laments the loss of her mate, whom she extols.[1] The raven then appears and recommends himself. She dismisses him scornfully, after which he makes fun of her dead mate.

Qiwiŋaɹaaq, whose text is used as the foundation here, had learnt the poem from Qaarneq, Ittiwiaq's old mother in Sermilik. Lines 1—6 conform exactly in her dictation and in her phonogram.

A X	
ia···	1 The wheat-ear (shrieking): eeyah!
uwiŋaleq^wa·	2 Now I have lost my mate,
piŋaje·tarter aŋig^waje·tarter	3 The great hunter who always got spoil!
ta·rtue napip·a·i	4 The men caught him
sorqartamin·ik	5 In their snares!
ia···i	6 Eeyah!
kiaterún·a u^wisa·riciwara	7 Whom shall I get for a mate?
qa·rtuluk umit·iluk	8 A high browed one, with large beard,
tiŋit·iluk merqertuluk	9 With thick groin-hair, with much hair everywhere!

[1] Cf. my variant from Oommannaq Fjord and Disko Bay in West Greenland. Phonetic Study (1904), p. 293.

q³ q³ q³	10 The raven: qaw qaw qaw!
uaŋa u^{w}isa·riŋa·ŋa	11 Me, take me for mate!
qa·rtulua umit·ïlua	12 I am one with a high brow, with large beard,
tiŋitïlua merqerqortulua	13 With thick groin-hair, with much hair everywhere!
ia···i̯	14 The wheat-ear (volubly): eeya-ay!
i^{w}tïkajik u^{w}isa·risäŋilaŋe·^{n}	15 You horrid chap, I won't have you for mate!
qa·rtokojäqe·win umit·okojäqe·win	16 For you have an ugly brow, nasty big beard,
tiŋit·okujäqe·win (-qijiwin)	17 Disgustingly thick groin-hair,
merqertokujaqijawä··i̯n	18 Disgustingly thick hair all over — eeyah! (She bursts into tears)
q³ q³ q³ q³ q³	19 (The raven): qaw qaw qaw qaw qaw!
(A) *so·rme·^{w}na ua·juin qeaniarpe·ŋ*	20 Why do you bother to weep for
(X) *so·runa ua·jïäme qiäniarpi^{k}*	your dead mate?
(A) *qumartim·ik kim·iartïwartïa·i̯iŋ*	21 He who used to take worms into his beak,
(X) *oqartor merser$^{n}_{m}$iartiwataiwin*	22 (Who said: Are you industrious at sewing?).

Variants. — 3 *piŋajetarta··· aŋe··k^{w}aje·tarter* C = D. — 4 *ta·rtoin napipa·it* C. *ta·rtoän napip·a·t* D. — 6 *e···* B. — 7 *kia·^{w}na uwisa·riniäc·uwara* B. *kiatorin·a uwïlaŋe* C. *kiatuím·a uisa·ríciwara* D. — 10-11 *q³ q³ q³ uwaŋa uwisa·riniäŋa·rame* B. *qa qa qa uwaŋa uwiŋ·a* C. *qa⁰ qa⁰ qa⁰ so·rme uarame uisa·riŋa·ŋa* D. — 15 *iwt·ikajik uik·imaŋ·ila$^{k}_{ŋ}$in* BCD. — 16 *qa·rtukajeqeawin umitïkajeqiawin* (B)CD. — 17 *tiŋít·ikajeqiawin* CD. — 17-18 *merqerqortukojoqe·awin tiŋerqɔrtokojeqeawin uwisa·risàŋ·ilàk·ikajiŋ* B. — 20 *co·rme·^{w}na* BD, *co·runa* C, *ua·juin* BCD. — 21 *qum·ameŋ kim·iarsearta··jik* B. *a·laŋ·uät·ara·ŋat* (in the summer) *qumartin·iŋ kim·iarterto·lukajik* C. *maŋiŋuät·ara·ŋat* (in the summer) *qumartim·e kim·iarseart^{w}a·ïn* D. — 22 missing in CD. B has: *qimap·a· niŋ·ai̯a·me* 'she left him in anger.' X seems to be a disconnected reminiscence of a West Greenland variant, cf. Phon. Stud. p. 293 no. 8 b (Conversation between a wheat-ear and a "snow-bird" [or rather "a raven"]): "I am industrious at sewing" and "The wheat-ear is a master at speaking." Cf. also ibid. p. 311, no. 103.

No. 18. Altercation between a Raven and a Gull.

Ajukutooq (twice) A^{1} and A^{2}, Mitsuarniaŋŋa B, Teemiartissaq C; and in two phonograms, viz., Ajukutooq X and Teemiartissaq Y.

This song is one of the most widely circulated of the Greenland poems, perhaps because it is one of the oldest. I recorded it in 1901 in Aulätsiwik Fjord on the west coast (near Egedesminde); Kroeber reports a fragment of

it from Smith Sound.[1] Complete comprehension will be attained only through my records from Ammassalik. Teemiartissaq had heard the poem (the fable) from her father's father in Sermilik, but remembered only a part of it by heart. However, she recognized the rest of the fable, when I quoted it according to my West Greenland variant (cf. notes to line 9). Ajukutooq was the one who knew the poem best.

A[1] and A[2]

quse·q mit·imiawoŋ nunamuŋ tutsumawoŋ. qa·rtuluk ak·erpoq e·p qortora kim·iarpa·, qanikät·amuŋ mip·oŋ. quse·q tiŋiwoq ima·ne mip·oŋ po·mip·oŋ. quse·q oqarpoŋ.

A gull had alighted and landed on the ground. The raven approached with a human thigh in its beak, and settled close by. The gull flew away, settled on the water, and swam. The gull said:

Gull

qawara qawara qawara·
kisikän·a kim·iarpe·k

1 Listen you raven, raven, raven!
2 What is it down there you have in your beak? —

Raven

e·m mikiartiwa
qortorartiwa
a·^{w}n^{w}ertiwaq
kim·iarpara
ne·wara

3 A large half rotten
4 Human thigh,
5 Very tender from rottenness,
6 I have it in my beak,
7 I eat it. —

Gull

qawara qawara qawara·
ila·niŋ me·akula·^{t}ciäŋ·a

8 Listen you raven, raven, raven!
9 Give me a little piece to take home with me!

Raven

qaqaqaqaqar
ilät·a·rïta· mamaqa·ra

10 (The raven's voice)
11 I am very fond of your piece too [?]

ila· pic·aŋ·ilät
uwaŋa mamaqa·ra

12 You shall not get any part
13 I like it too much myself.

[A[1]] *ta·wa mim·ät ata·niŋ sit·amun ujarserpoq, amoa· kaporniaraq, ne·wa·. ta·wa ne·maŋe·····*

(A[1]) Then, after having alighted, the gull went hunting for food close to the beach, drew up a salmon and devoured it. After having eaten it —

[A[2]] *ta·wa qa·rtulup e·a·maŋe quse·q imaniŋ ke·siwoŋ ne·läc·a·me·ŋ ta·wa amoa· kaporniaraq amoŋame·ŋ nunamuŋ iliwa·, ne·wa· qa·r-*

(A[2]) Then, as the raven wouldn't part with it, the gull dived down into the sea for food, and drew up a salmon. After having drawn it

[1] Phon. Study (1904) p. 312, no. 104; Kroeber (1899).

tulo·p ťakiwa· quse·q mamaqa·, qa·rtulup sa·p·a· quse·q.

up, it laid it on the ground (and) devoured it. The raven saw that the gull enjoyed it. The raven shouted to the gull:

Raven

it·e·^{w}ťa· e·a·wät

14 You also hold fast to your own.

NOTES. — 1. *qawara·* (AX) is suffixed with the vocative *a* (compare *qajara·*, no. 24. l. 2); "Thus the raven is called by the gull" explained my informant. Otherwise, in East Greenland the raven is called *qernertikajik* 'the black beast' or *qa·rtuluk* (NGr. *tuluwaq*). — 2. *kisimiŋa* X old-fashioned instrumentalis of *kise* 'what' (WGr. *suna*), used irregularly in place of the absolutive form (as the object of a transitive verb). — 3. *e·p qortora·* CB 'human thigh.' 4. *a·win* Y is presumably an abbreviation of *a·win·aq* 'mere blood' or, adjectively, 'completely bloody' (*a·^{w}k* 'blood'), whereon the variant forms suggest: *a·^{iw}na mïkiaŋ* C, *a·^{w}n^{w}aŋ mikiaq* B. — 9. *ila·^{i}ne* YX is an allative or instrumentalis form, compare A and *ila·niŋ miakula^{i}tsiäŋ·a* B (on the other hand *ila·na* C in the absolutive as if signifying 'only a part'). The verb answers to WGr. *minarpoq* 'keeps some of the food till one gets home; takes some of the food home with one', and *mina·^{w}p·a·* 'takes something home with one for another', plus the suffix (rare) *-kulak* 'clumsy, ungraceful', but the composition and the resulting signification are unknown from West Greenland. — Here, in the version recorded by me in West Greenland come the following words from the raven: *e·ŋak·o* 'I swallowed (devoured) it (the thigh)', *taqaɪ·^{iw}kak·o ^{iw}n·ap ata·ne* 'I (hid it? or let it splash down?) at the foot of the mountain wall.' 11. *ilät·a·rïta·* (A) is difficult to explain. A himself explained it thus: *a· ilä^{w}t·^{w}a·k mamarqa·ra, uwaŋa ila·ta ilät·a·rïta mamaqa·ra*; thus also B: *ila·ta· uaŋa mamaqa·ra*, but C, in the same way as XY: *uaŋät·a·rila·* or *u^{w}ät·a·rila·*, cf. WGr. *uwaŋät·a·^{o}q* 'I also.'

No. 19. Song of the Wheat-ear.

Teemiartissaq, who gave me this song, explained that the small birds are in the habit of singing when they get sons. She imitated the wheat-ear's notes by flicking the tip of her tongue. A song which I formerly recorded in West Greenland (Aulätsiwik, Egedesminde district[1]) somewhat calls this to mind. In it there is mention of the dwarf-people (*inoaruɪ·ikät*) being about to depart for hunting while leaving a skin stretched out on the ground to dry: "Whose skin?" — "The wheat-ear's skin."

qorsuk e·^{w}ŋursumaleˀ 1 The wheat-ear sang

^{k}ɬ^{s}ɒ̥ ťɒ̥ ɬ^{s}ɒn̥ 2 (the bird's voice)

ernertïwokajip·ut 3 Our son, the thumping fellow,

piniälit·armät 4 When he, in earnest, began to catch seals

^{k}ɬ^{s}ɒ̥· ťɒ̥ɬ^{s}ɒ̥·ŋ̊ 5 (the bird's voice)

eqiŋilïkaje·n 6 The wry-mouthed (trolls),

[1] Cf. my Phon. Study (1904) p. 311 (no. 102).

nät·it·ïŋo	7 He was their equal.
t'ọ tọ t^{s}oṇ	8 (the bird's voice)
a·^{w}tarara·wun ima·nin	9 We are used to row out on the sea
nät·it·ïŋo	10 To measure ourselves with them (?)
a·^{w}tarara·ŋo·ŋ	11 We are used to go out there, one says.

Notes. — 1. *qorcuk* or *qorcoq* (= *iŋérsïór*, cf. no. 21 B l. 2) is, according to Kuannia, = WGr. *kus·ät·ak* 'wheat-ear'. — 6. What is meant by this, according to Kuannia, is a sort of Inorustsit, who are sometimes the angakok's assistant spirits. Cf. *eqiŋawoq*, WGr. *equŋawoq* 'has a wry mouth or a wry neck.' — 9-11. According to Kuannia the meaning is that "we and those wry-mouth-trolls rowed out on the sea simultaneously, to catch seals." — 7. and 10. *nät·it·ïŋo*. The meaning is that the son's efficiency is comparable with that of the wry-mouthed ones, and that they are of about equal strength.

No. 20. The Ptarmigan.

Qiwiŋaɹaaq (**DD** and **Phon.**).

It is spring, the ptarmigan struts in the snow on a small plain in front of the winter hut, with red eyelids (as they are in pairing time), with upturned beak, with crop and intestines filled with vegetable food, and therefore juicy and fat (the Greenlanders set a special value on this delicacy). Look at it! Look at the small hole in its posterior, the entrance and exit for the soul of the human being or animal. The ptarmigan has got a soul, like a human being.

This poem, which in the East Greenland form is purely recitative with regular pitch and rhythm, is of very old origin, as variants of it are also found in the northern parts of the west coast. In 1901 I recorded three similar poems from different places in North Greenland and published them among my contributions to the Eskimos' folk-lore.[1] Later I found a variant from South Greenland in a manuscript in the Royal Library, dating from Hans Egede's time (cf. p. 207). A comparison of all these variants makes it quite clear[2] that the 'human being' which the East Greenland version, and this one alone, mentions at the beginning of the song is to be understood as being a ptarmigan in human transformation.

ai̯^{w}na e·oŋ	1 Look, there's a human being
pisit·oŋ	2 Who's walking
nersa·i̯ta·kin	3 Over the dear little plain,
apuka·ta·kin	4 Through the new fallen snow!
sike·^{w}ne macala·ca·na·ŋ	5 With his snout about to scale off all over (or: bent right upwards?)
akiwartiäc·iaq	6 He has a rather large stomach,
e·aliwartiäc·iaq	7 He has rather heavy intestines,
akiwa, e·aliwa	8 His stomach, his entrails —

[1] Phon Study, p. 289.

[2] Cf. Festschrift Vilhelm Thomsen (1912), pp. 111, (117)—120.

qa·ʷse, puäse· 9 How moist, how greasy (so that it oozes out)!
mortuc·iar 10 A little hollow [his anus].

Notes. — 3. *narsa·i* < *narsarajik*. — 5. *sike·ʷne*, either an instrumental or a possessive form of *sike·*, WGr. *six·uk* 'nozzle, snout', the meaning being illustrated for me by Kuannia's drawing his upper lip up towards his nose. *macala·-*, WGr. *massalawoq* 'the surface partly loosens, peels off', suffixes *-tsiaq* 'rather' and *-in·aq* 'right over.' In explanation Kuannia gave this derivation *mac·ät·ät·iŋo* 'turning it up, loosening it from', for example when one lifts a cover or turns a flat stone half up to look beneath it. — 6. = *na·rqortuätsiaq* (Kuannia). — 9. Kuannia told that it is usual to say of anyone who falls into the water: *qa·ʷse, puäse· isicseqa·ʷtit, is·ik·ame kam·e masap·ut* 'you are drenched and dripping-wet, you fell badly into the water, poor fellow — the water is trickling out of his boots.' — 10. The West Greenland variants here have *itikulutsiaq* 'a tiny anus' or *iserfiluk* 'the furrow (of his buttocks)'; EGr. *mortutsiaq* 'a sinking down, a hollow', presumably signifies the same.

No. 21. The Small Birds.

Akernilik AX and Nätseq BY.

A	A (X)
qupaluarta·je ja· ja·	1 The little snow-bunting,
kut·ukaje· ja· ja·	2 The little wheat-ear,
qim·ime·a aja ja· ja· ai	3 They are, indeed, his dogs.
qupaluarta·je ja· ja·	4 The little snow-bunting,
kut·ukaje· e· ja· ja·	5 The little wheat-ear,
qim·ime·a aja ja· haij·e·	6 They are, indeed, his dogs.
B	**B (Y)**
qupaluarta·je ja· ja·	1 The little snow-bunting,
iŋerciokaje· ja· ja·	2 The little wheat-ear,
ila·ca ja· ja	3 A part of it (of its body)
pa·ta· ja· ja	4 (Is) sooty,
ce·ta· ja· ja	5 Its ear —
qim·ime· je e·ʀaje·	6 They are, indeed, his dogs.
jɛ· jɛ· ʀɛ· je·	7 (Refrain)

Notes. — 2. Two different words are used in A und B to designate the same bird, probably because the original name (in A) has at one time been tabooed, a new name being at the same time introduced. The latter occurs also in the comment of one of my interpreters, see no. 19, note to l. 1.

A 3 and 6, cf. B 6 *qim·ime·*, perhaps < *qim·iminik* 'with (or among?) their dogs'? Akernilik wanted to explain it thus, that "the birds come and ask for dog's skins, because they are freezing." Johan Petersen thought that the word might be derived from the WGr. *qim·era·* 'has an animal for dog, i. e., as a domestic animal, a tame animal', but I do not see how the form of the word in my text can fit with any form of that verb. I am inclined to consider *-me·a* (B 6 *-me·*) as a nominal ending which contains the common suffix *-me·* + *a* (interj.), cf. no. 33, l. 3. — B 3. According to Kuannia, the bird's neck or

breast are meant; according to Sufia, its ear. — 4. *pa·ta.* According to Kuannia 'sooty or black.' < *pa·^{o}q* 'soot': these birds are in the habit of slipping into the doorway where they often become sooty from the smoke of the lamps. — 5. 'They are black.' At Ittoluartiwin (Kuannia's early home) an ear was called *ce··ta·*; but at Ammassalik, *tusa·ita·*.

No. 22. The Seal's Daughter.

Qiwiŋaɹaaq AB X; Teemiartissaq C.

I recorded more complete variants of this song when, in 1900—1901, I travelled in West Greenland, in Disko Bay and in Umanak Fjord.[1]

The contents of the West Greenland version read as follows: "High up in the north, at the sky's boundary, lives the little Arneelisik Quttaawsaq Tarqammiuttaawsaq. Who has got her? He there has got her because he had a charm on his breast, the forepaw of a seal. Listen!

The young male seal's daughter	*aɪ·at·o·p pania,*
The harpoon's daughter	*na·wkiap pania*
The roused seals wife,	*malerqâp nulia*
A poor divorced wife.	*awin·eruluk.*"

Only the two last lines but one are, then, common to the West Greenland and East Greenland variants. So greatly has the long separation, aided by corruption, altered the present texts from the original, and it seems impossible to decide which of those before us approaches nearest the original.

Teemiartissaq had learnt the song from her stepfather Ittek·^{w}aia Saraiättaq who was one of the old Sermilik folk. But both she and Kuannia knew only lines 4 to 7. Qiwiŋaɹaaq who gave me a fuller version sang this song into my phonograph and dictated me the text twice. — The pitch of the recitation was notable (see Melodies p. 65, no. 14). In Teemiartissaq's song each of the four lines was repeated twice with a regular pause between them.

Sufia took the view of this song with which she first became acquainted through my record, that it was part of an angakok's speech or incantation; that he exerts himself to get the seal for his amulet; that he calls the attention of his audience to "the fleeing seal's daughter", adding that he does not care for his wife.

AB	X		
a·ta·t·e·ma·ŋ	*at·ät·e·ma*	1	You young seal there!
tika·rute·ma·ŋ	*sika·$^{r}_{g}$ut·e·ma*	2	You whalebone whale there!
takano·rïartarim·ât A	—	3	When do you come to see me?
takerno·rïartaqim·ât B	—		
u^{i}lerqiŋice·ce·	*uleqiŋik·ilik*	4	Will you [or: would he would] not begin to shiver again?
qilerqiŋice·ce· A		5	— — not again be dying from longing? [A]
kileqilerqiŋik·itik·i-lik B	*kileqilerqiŋ·ik·ilik*	»	— — not begin to be disheartened again? [B].
at·ät·e·p paniäta	*at·ät·o·p paniäta*	6	The young seal's daughter's

[1] Phon. Study, 'North-Greenlandic Contributions' (1904), songs nos. 2 and 101, pp. 289—290 and 310—311).

naʷkia malerqïa	*naʷkia mʷan·a-qʷia*[?]	7 The harpooner, the pursued seal
nuliara nuâna·ŋïwa-qa·ra A	*nulia uwaniŋua-ke·rke·rqe*	8 (A) My wife [I only like her a little]?
nuliara nuâniŋïwa-qe·rqe·ŋ B		» (B) My wife, do you perhaps only like her a little?

Variants. — 7 *naʷkia maleʀʁia* B. *naʷkiarqia·rpa·* C.

Notes. — 1. *at·ât·e·q* = WGr. *aʟ·ât·o·q*, literally 'the one with many designs (on the skin)', i. e., a two or three years old seal. Here, possibly, a man's name? The termination *-ma·ŋ* is here probably a sort of vocative ending cf. WGr. *pissuma·k* 'halloo you up there!' (Kleinschmidt, Ordbog p. 294). — 2. The name of this species of whale, WGr. *tika·guʟ·ik* (Lat. Balaenoptera rostrata, cf. H. Winge in "Medd. om Grønland" vol. 21, pp. 490—492) was also commonly used in East Greenland (according to Johan Petersen); it is caught only rarely by the Greenlanders. — 3. According to J. Petersen this line should mean 'do you for the first time come to make my acquaintance?' (variant B), cf. WGr. *takorniup·a·*. I read *-im·a* instead of *-im·at*; Kuannia, on the other hand, preferred the A form which he derived from *takan·a* + a verb(?) thus: 'when he (the seal) went down' (= *arqariartaqim·at*). — 4. The explanation is very doubtful. The form in B, with the termination *-ŋice·ce·* (as against X's *-ŋ·ikilik*) — which seems to contain the negative suffix — may perhaps be compared with WGr. *-ŋ·itsuse* 'you not doing—' (X *-ŋ·ikile* 'would he would not—') or with *-ŋ·isoise* (< *ŋ·isuwise*) 'do you wish not to—' or 'are you not to—.' As to the stem of the word Kuannia presumed that *uïler-* (< *uisa*—?) was connected with the verb *uip·oq* 'he begins (*-ler*) to open his eyes wide with surprise' and Sufia was of the same opinion. But the other variants have forms with (short) *u* before *l*: *ule-*, which rather point to verbs like *ulerpa·*. *ulerup·ai* 'does not see it distinctly', 'they go astray, lose their way' or to *ulip·oq* 'is covered by the river-water (or something similar).' Johan Petersen would connect the word with WGr. *o·lip·oq* 'shivers (from cold or fear).' — 5. As to the ending it is the same as in the preceding word. Johan Petersen connected the stem with (WGr.) *qe·lerpoŋ* 'is dying from longing' (A). B has *kileqiler-* < WGr. *kis·erqisi(woq)*? — 7. *naʷkiarpa·* 'casts the harpoon after the animal.' *malereq* 'a pursued aquatic animal.' Is C *naʷkuia·p qajarpa·* Naaʷkuiaak's 'large kaiak'?; or *naʷkiarqia·rpa·* C 'he was just on the point to harpoon it (the seal)'?

No. 23. The Salmon-trout.

Qiwiŋaʁaaq A. Nätseq BX.

A

a·kan·a kan·e·ŋ	1 Ah! See down there the salmon-trout
na·rtiwaliŋ	2 With its fat stomach (full of roe),
qatit·iwaliŋ	3 With its great dorsal fin,
na·rtiwartiwale·	4 With its great fat stomach,
qatit·iwale·	5 With its great dorsal fin.
sa·rqitiŋ·ïak·a	6 My dear little harpoon-weapons
qiŋarnak	7 How provoking![?]

uiḷïa·rtiwit·e	8 Both great young ones of mussels [?]
kanïwartiwit·e	9 And great young ones of sea scorpions.
um·an·a·	10 See that down there
takan·a·	11 The sand-gaper!
awam·uŋ	12 Outward
qarciwa·	13 Its lip(s)
wäc·äɪa·	14 Its eyes
sicup·aŋ	15 Are they distended?

B	X	
awamuŋ	*awåm·o·ŋ*	⏑ — ⏑
wätsäta·	*wät·ät·a·*	⏑ — ⏑
tak·ån·a·	*ta·kan·a·*	⏑ — ⏑
cic·up·a·	*sit·up·a*	⏑ — ⏒
qarciwa	*qartsiwa*	⏑ — ⏒

Notes. — 1. *kan·e·r̃* 'salmon-trout', cf. NWGr. *kanioq* (plur. *kan·isut*) 'sea-scorpion (in E. Greenland, a sea-scorpion is called *nät·ito·r*). — 3. Most probably from *qat·ia* 'the fish's dorsal fin' (cf. WGr. *qaʟ·ineq*). — 7. 'How provoking', viz. the fact that I have forgotten the weapon. Kuannia thought that the word should be corrected to *qiŋ·ewrne* (< *qiŋ·e*) 'in (amongst) the small stones.' — 8. The word most resembles WGr. *uiloq* 'mussel', from which it might be derived, but Kuannia objected that the Ammassalikers did not use this word, mussels being called *kile·tin* in their language; he therefore proposed correcting the word to *uilere·tiwit·e* < *uilere·tit·iwik* 'the spot one aims at with the down-turned harpoon or bird-spear.' This alteration seems to me too daring; the recorded form might answer to *uileraq* 'a sort of small mussels' with the suffixes *-rajiq* 'small, wretched' + *-tiwaq* 'great' (in plural) + *-le* 'and', and this word be an obsolete (tabooed) expression preserved in the poem. — 9. *kaniwartiwit·e*. Kuannia compared this word with WGr. *kaniorâtsa·it* 'young of sea scorpions' (in EGr. otherwise *kaniŋa·rtiwin*). — 11. *takan·a·* also means 'sexual organ.' — 14. According to Kuannia = 'its upraised —' ("one says *wäc·ät·iniaruk* 'lift it a little, turn it up (a flat stone for example)' = *map·ertiŋo*"). But Sufia explained it = *uic·ät·a·* 'its eye.' — 15. Related to *sipit·iŋo* 'separate something which is connected, so that a rift occurs; get it to gape (e. g. in order to put a wedge in).' Cf. WGr. *siʷs·ap·ut* 'they spread apart at one end while they are collected at the other.'

No. 24—36. Poems on Kaiak-men, Experiences, Nature etc.

No. 24. The Kaiak Man's Abandoned Wife.

Teemiartissaq AX.

In this song two persons carry out a loud-voiced dialogue (cf. nos. 25—26). The one (a woman?) must be thought of as being on shore, on the rock, and the other as being a kaiak man who by chance comes paddling past. Some of the words of the dialogue are repeated three or four times, perhaps to illustrate the difficulty of the two speakers in understanding each other's words by reason of the distance. Lines 11-12 are, as it seems, borrowed from the conclusion of no. 27 and line 10 may be compared with no. 25 l. 6.

Fig. 34. From the East Greenland ice-current. To the right (east) the entrance of the Ammassalik fiord. To the left (west) the entrance of Täseesaq. (W. T. phot. August 1905.)

kät·imawa· kät·imawa· kät··mawa··	1 Listen you down there, listen you down there!
qajara· qajara· qajara··	2 Listen you kaiak, kaiak, kaiak!
nuliame nuliame nuliame nuliamik	3 Where, where, where is your wife? —
qimap·ara qimap·ara qimap·ara qimap·ara	4 I have left her, have left her, have left her.
cumut cumut cumut cumun	5 Whither, whither, whither? —
ata·tcuarmut at^{w}a·tuarmut at·^{w}a·tuarmun	6 In the women's boat, in the women's boat! —
co·r co·r cɔ·r	7 Why, why, why?
qe·ma qe·ma qe·ma qe·m·ân	8 Because she nearly was dead from cold, nearly was dead from cold.
na·rtit^{w}artinile	9 And she ever and always was with child.
ne·niartawaqamik tät·utalik	10 She was clad in a jacket of a young crested seal.
(vivacissimo) *urcïwicïwät·iaq sa·wit·uaŋiarqile*	11 Let the presented piece of blubber only drive farther away with the stream! —
(after a pause) *o·ŋale·^{w}neŋ* A *v·ŋalin·* X	12 Far away to the distance! [?]

Notes. — 6. = *a·wta·rituarmun*, the translation is due to Kuannia, otherwise I should have imagined the word to be a personal or place name. — 8. Both A and Kuannia took *qe·ma* to be formed from *qe·awoq* or *qe·woq*

Fig. 35. The ice-current viewed from the same place one minute later, when new ice has drifted in from the east (right). August 1905.

(WGr. *qiuwoq* 'freeze to death'). — 11. *orsiwiciʷät·iaq* (according to Kuannia) signifies the present of blubber which one hunter's wife gives to another to help her in an emergency, not as her usual share but voluntarily, from friendship. Cf. also no. 27 (end).

No. 25. The Towing Kaiak Man.

Aŋittäŋŋe A; Napa B; Tupaaja C.

Dialogue between a kaiak man who is rowing beneath the rocks and a man who is on shore.

A

ajäŋa	1 See him yonder!
suna kån·a kalip·e·	2 What is it you down there are towing?
at·iwitce at·iwitce kalip·ara	3 A crested seal, tow I!
kea kån·a tät·ulätca·	4 Who, you down there, shall have the seal-skin as her jacket?
nuliama tät·ulätca·	5 It shall be my wife's fur jacket —
ne·niartïwaqami tät·utalik	6 She (only) wears the skin of young crested seals,
nätsiät naq·iwiŋa·it	7 She despises the young common seals.

Variants. — 1 *ajaŋ·a* C. — 2 *kät·ima qaja· kalip·e, kise kån·a kalip·e·* B (this version, in two lines, is better than that of A). *kisi kåna kalip·e·* C. — 3 *at·iwiceq* B. *ac·iwice·* C. — 4 *tät·utäc·a·* B. *tät·uläca* C. — 5 *tat·utäca·* B. — 6 *kisiäne piumaleq ne·niartiwarqame* C 'the only one she wishes (is) one made of the skin of a crested seal.' *tät·uwalik* A. — 7 *näc·iä naq·e·tiŋo* C. Missing in B who has a refrain here: *ja qaq·a ja· qaq·a·*.

Notes. — 3. *at·iwic·e*, according to B and C, signifies a crested seal (poetical and religious signification); according to A, an edible sea-weed. Johan

Petersen knew it in this last sense, otherwise called in East Greenland *ana·tak·waq* (SWGr. *uwisik*. NWGr. *qaq·ut*). — 4-5. *tät·utaq* or *täwtulaq* 'a woman's fur frock, with the hair outside.' *tatuläc·a* means 'a skin which can be, or is to be, used as a woman's frock', here used metonymically for the seal itself, which the kaiak man is towing.

No. 26. The Kaiak Homeward Bound.

Qiwiŋaɹaaq AX. Ittimaŋeejuk B. Nätseq C.

There is a puzzling ambiguity in the variant forms of this song as some of the words have evidently been misunderstood and corrupted by the singers.

I have partly followed Johan Petersen's interpretation (except in line 8), and partly Kuannia's (except in line 4). Kuannia took it for granted that the suffixes in the three words in line 2 to 4 were identical with *-ŋ·iwar* in l. 6-7 and interpreted them in accordance with it.

A person, probably a woman, sees from the rocky coast a kaiaker coming rowing past, and calls out to him to come over to her. If the ending of lines 2 to 4 is to be taken as imperative endings they must signify that she asks him to take her along in the kaiak and put an end to her life as in despair. Kuannia put a different construction on the words, taking the original ending as participial (*-tiŋ·iwaq*) with the petting-suffix 'the dear little person' (as in lines 6 and 7). It might be supposed that this form is the more original that has been garbled through the oral tradition into the version sounding about the same with the more violent contents.

Lines 6 and 7 are sung (see Melodies no. 15), the rest recited.

B

(recitative)

sät·uma·wa· qajara·	1	Ho! You down there! you kaiak, halloo!
usia·ɻartiŋ·ɥa	2	Take me onboard as your deckload!
qimicartiŋɥa	3	Strangle me!
toquc·artiŋ·a	4	Kill me!
nuliäŋin niŋ·artoqïn·arpoŋ	5	Your wife is still jealous.
(singing)		
acät·a·waŋ·iwar	6	There he turned over with his kaiak,
kiŋ·it·a·waŋ·iwar	7	There he capsized and righted again.
(recitative)		
qa·^{w}ruti^{ŋ}	8	The breakers
pat·in·iwiartin·aŋe	9	Before they could strike him (or her, them)
pitorarpoŋ	10	The storm overtook him (or her).

Variants. — 1 *qajara qajara·* AX. — 2 *usia·ɻatiŋ·ɥa* A, *usia·ɻartiŋ·wa* X, *use·ja·járti^{w}ŋ·^{w}a* C. — 3 *qimicartiŋïwa* A, *qimic·iartiŋ·a* X, *qimitsiartiŋa* C. — 4 *toqucertiŋɥa* A, *toquciartiŋ·a* X, *toqutciartiŋa* C. — 5 *nuliä^{n} niŋarterqüínarpoŋ* A, *nulia niŋarterïn·arpoq* X. — 6 *asät·a·waŋïwa$^{r}_{q}$* AX. — 7. AX = B. — 8. *qa·rune* AX. — 9 *pat·in·awiartin·aǧe* AX. — 10 *pit·orarpoŋ* A, *piɹorarpoŋ* X.

Notes. — 2. *usia·ɹar* < *usiar-* and *-riar(poŋ)*. *usiariartuŋ·a* = *usiarqut·iŋo* 'take my load away!' (Sufia). 'He carries a small load on the back of the deck' (Kuannia). — 3. Kuannia took this to be contracted of *qimatisartiŋ·iwa(q)* 'a piece of dried meat from the storing place', the stem being connected with SGr. *qimalicertoŋuaq* and *qimatuliwik* 'the storing place, the stone-pit where the spoil of the chase is temporarily laid away on land.' — 8. Johan Petersen understood *qa·rune* (AX) to be the 4th possessive of *qa·ᵒrut* 'a woman's kerchief', thus the whole of lines 8—10 meaning: "Before she succeeded in touching (catching hold of) her kerchief [or in B 'their kerchief'] the storm fell and took it." But both Kuannia and Sufia understood the word as rendered above.

No. 27. The Strange Umiak.

Qiwiŋaɹaaq AX, Teemiartissaq BY, Napa C and Tupaaja D.

A myth related to me by the young man, Erteerarter, probably explains the contents of this song.

There once came a strange woman's boat, a so called *umiaqasa·q*, rowing past the tents at Orcuwiaq (between Teeleqitaq and Sarpaq) in the interior part of the big Sermilik Fjord. Such a supernatural umiak looks like our own boats, but the boat-women row without saying anything, and turn away their faces if people approach; they are also without toupees. A man steers the umiak.

Fig. 36. In the women's boat (W. T. phot. South Greenland 1914).

Teemiartissaq remarked the following about the women rowers: They cannot turn their heads round towards the land because they are stiff in the neck, like the spirits behind the skin curtains in the house, who also can only look to the one side.

The conclusion of the song refers to an account of how Oorawiak's father throws charmed blubber into the water, and so prevents the boat from landing, forcing it out to sea, an event the particulars whereof are presumed to be known in the song. But as the tale is unknown to us these lines sound rather mysterious to us (cf. the end of no. 24).

As some noticeable differences are found only in Qiwiŋaɹaaq's phonogram — all the other reciters being in accord — I take her text as a basis, giving here both of her texts.

A

umia·i̯uin	1	The strange umiak travellers
ak·ersa·i̯juin	2	Who approach
qarqarti̯warme^{ŋ}	3	From the high mountain,
sarqarti̯warme^{ŋ}	4	From the great sunny side.
aʁit·^{w}a·i̯uän	5	Their steerer,
iput·a·i̯uän	6	Their boatwomen,
it·uäne qiwiarner	7	To turn their heads to the other side
ajër^{w}ta·i̯win	8	They are not able.
iŋ·a kisé	9	What is it out yonder
sa·wit·ïwaŋïwaqe·o·ŋ	10	Which also drifts outwards at full speed?
o·rewïäta aŋïta·ta	11	Oorawiak's father's
orsuät·sa·	12	Little piece of blubber,
sa·wit^{w}äŋ·ïwaqe·^{w}a	13	It drives them outward with full force
o·^{w}ŋalin·a	14	Along that way yonder! [?]

X

— —	1	— —
ak·er^{w}sa·i̯jiwin	2	Which (or who) approaches
qarqartiwarme^{ŋ}	3	From the high mountain,
sarqartiwarme^{ŋ}	4	From the great sunny side.
a^{w}q·ut	5	The steering-oar (or road) . . . .
otai̯jé·kȧ^{w}t·ir	6	They back with the oars [?]
qajé·kȧt·in	7	[?]
sué·kȧt·in	8	The foremost boatwomen [?]
kit·erpalit·in	9	Seem to be torn away (from the others) [?]
ilit·e·ta·wik	10	By his magic arts
sa^{w}n·ua·rqei̯a·k (vivacissimo)	11	He makes them drift away from land.
ora·wia[rnialo?]rcu^{w}ica	12	Oorawiak's . . , . piece of blubber
ca·wi̯tu̯ä́ŋuarqei̯a·k (slowly)	13	Gets them to drift outwards with all might
o·ŋ·alin·a	14	Along that way out yonder! [?]

VARIANTS. — 1 *umia·i̯win* BC. — 2 *ak·ersu̯a·i̯win* BC. — 3 = D. Missing BC. — 5-6 *iput·a·i̯juän aqit·a·i̯juän* C; *iput·a·iwän aʁit·ai̯wän* B. — 6 Missing D. *it·iwane qiwiarner* BCD. — 9 *kise·^{w}na* CD; missing B. — 10 *sa·i̯wit·ïwaŋ·iwarqa·i̯gin* C; *sa·wit·uaŋiwaqa·i̯n* D; missing B. — 11-12 *kiäm-una aŋita·^{w}ta a·maqa·ciäŋïwaŋ sa·wituaŋï^{w}arqe·ar — o·ŋäjuät·a aŋïta·ta a·maqaciaŋïwaŋ sa·wituaŋï^{w}arqe·ar* C. — 11 *o·ŋajuäta aŋïta·^{w}ta* D; missing B. — 12 *a·maqasiäŋewa* (= *a·paqa·ciaŋe·*) D. — 12-13 *orcuwisïwic·iaq sa·wit·uŋïarqile* B. — 13 *sa·wituaŋ-ï^{w}arqe·ar* C; *sa·wit·uaŋïwaqa·i̯n* D. — 14 *o·ŋali^{w}n·eq* B. *o·ŋaliŋa* C.

NOTES. — A — 4. "The sunny side", either meant as the name of a place, or used about the mountains on the opposite coast. — 12. C's text is more copious here: 'Whose father was it whose piece of blubber also drifts out-

wards? — It is Ooŋajuäta's etc. The piece of blubber (according to Kuannia's explanation) *orsuätsa·* (*orcuwica*) means a gift-portion, which the one hunter's wife has presented to the other to meet household necessities. (Note that here C uses the taboo word for blubber *a·maqa*, while the other texts have the original or once common word). Cf. also no. 24, l. 11.

X — 6. < *uteriar(poq)* + the suffix *-aju(p·oq)* 'frequently' + *-kät·in* (meaning unknown). The last named suffix seems to be the same that recurs in the two following lines. — 8. < WGr. *sujuk·at?* — 9. Cf. WGr. (*)*kit·orpoq* 'is torn apart, severed, separated from what belongs to it.' — 10. Sufia here took up a special position differing from the previous commentators as she would consider *qe·o·ŋ* as a word by itself (not an ending), I suppose she meant an EGr. form for WGr. *qinuwoq* 'asks for, begs for something (which the other is reluctant to give away).' Cf. the lines A 13 and X 11 and 13 which in that case must be explained thus: "(9. Who is he yonder, or what is that yonder?): The piece carried away by the high tide. He begs and asks for it (so as not to lose it)." She understood it as if the piece of blubber was taken by the high tide and carried off with the current. I place some reliance on this explanation.

No. 28. My Extra Wife.

Qiwiŋaɹaaq A; Tupaaja B.

ma·ɨtak nulia·ɨerpat	1 When Maaitak once gets himself a wife
qarserérniake·ta·má·rtïwa	2 Then, indeed, I myself will have an extra wife,
erŋusiŋuartiwa	3 The great, delightful Dipper,
milip·aliŋïwartiwa	4 (With) the great delightful sucking-tube.
erqinȧk·a	5 Even my lips [?]
milip·aliule·rqa·ŋ	6 Begin to get the shape of a sucking-tube [?].

Notes. — 2. *qarserornia-* A. The translation is due to Kuannia, who gave the stem of the word the same form *qars-* (or *qarc-*) instead of *qac-* or *qats-* cf. the usual form in *qatseralik* 'man with two wives', *qatsera·* 'he takes her for his concubine.' — 3. *erŋusiŋuartiwar* (B), here used as a proper noun. — 4. *milip·iliŋuartiwar* (A), *milip·a-* (B) 'hollow tube of wood' used to suck up drinking water from the water tub (filled with fresh-water ice or snow-ice in the house, cf. First Part, pp. 548—549; cf. figs. 274, 279, and 280 b). — 5. *erqe·na·k·a* (B) 'only the corners of my mouth' or (in a wider sense) 'lips'(?). Possibly another word (for example from *erqa* 'his anus'). — 6. Var. *milip·aliule·r̃* A, *milip·iliwine·rqa·* B, cf. note 4. The meaning perhaps is: 'my lips imitate a kiss.'

No. 29. The Visit.

Ittimaŋeejuk A; Teemiartissaq B.

When the young men come visiting at the winter hut the young girls in there get busy dressing up and doing their hair. No one knows to whom the visit is paid, perhaps the young man (one of them) is coming to pick out his bride.

nukapiäŋ·uane	1	When a young lad
tikic·aqa·ra·ŋât	2	Comes on a visit (there) —
anit·a·k	3	Let us go out!
pikit·a·k	4	Let us be in a hurry!
süaŋ·a·na·rtiwa	5	A person who calls with a loud voice,
qa·warqita·lartiwaq	6	A forehead that shines greatly.
up·a ta·ⁱna	7	What if one
paniaŋiartiŋo	8	Went to catch hold of her (or him)!
up·a ta·ⁱna	9	What if one
pit·artiŋo	10	Went to ravish her (or him)!

Variants of B. — 1-2 missing. — 3-4 *anit·a· pekit·a·*. — 5 *suäŋa·la·rtiwaq*. — 6 *qa·wa· qit·ʷala·rtiwa*. — 7-8 *pa·niäŋuartiŋo pit·artïŋo*.

Fig. 37. Three young men waiting before the entrance of the house. (W. T. phot. March 1906.)

Notes. — 1. *-ne* instead of *-me*. *nukapiaq* 'an unmaried man', but Kuannia took it in a restricted sense = *nukarpiaq* 'real or true younger brother.' According to his conception this song concerns two brothers who wrestled with each other (in anger or in play). On account of the ambiguity of the words it is uncertain, however, whether there is talk of the younger brother or of another unmaried man who comes to the house and raises unrest amongst the young girls in it. — 3. = WGr. *anisa* or perhaps *aniɪ·anuk* 'let both of us go out' (Sufia). Kuannia connected it with *ane* 'the sister's elder brother.' — 4. Cf. WGr. *pikip·oq*. Sufia took these lines to mean that the young girls are in a hurry to arrange their hair and clothes. —5. Here it is doubtful whether the word is connected with *suaŋawoq* 'abuses, vilifies another', or *suaŋa·woq* (cf. Fabricius, Ordbog 1804) 'is called out of the house', or *suaŋ·arpoq* 'becomes big; swells up.' According to A, the latter was the meaning (perhaps said of the man's forehead?). — 6. My translation is based on B's text. Both recitors took it for granted that the talk was about the man's forehead (*qa·wa*). Kuannia explained that it shines because the sweat comes out from anxiety or anger. — 7. If what I have recorded is correct, the translation must be as above. If *up·a-ta·ⁱna* was meant to be one word, as Kuannia assumed, it is from *up·ata·t* 'his (or her?) thigh.' — 8 and 10. The words in these two lines might just as well indicate that the talk is of catching hold of a woman as of a man. According to Fabricius's Ordbog, *pa·niarput* signifies 'man and woman tear and pull each other about from lustfulness, caress each other greatly', and *pit·artiŋo* can just as well mean the

violation of a woman as the upsetting of a man. Kuannia thought of two men wrestling with each other. Sufia thought of the young girls wishing to get hold of the man.

No. 30. Buried on Land instead of in the Sea.

Ittimaŋeejuk.

Although Ittimaŋeejuk gave me some explanation of the poem, the conclusion seems rather enigmatical. The story is about a dead person; the people in the north would have had him buried in the sea while the person speaking in the poem, apparently the nearest relative of the deceased, and consequently the one who should attend to the burial, has placed the corpse on land.

una qaneŋ nät·e·liŋa·i̯in	1 How can you feel pity for him (her)?
ne·wartiŋ·o·juk nät·e·liŋaje·	2 Do you feel pity for Neewartiŋ-oojuk?
nät·inarteqaŋ·uáŋ·eqa·	3 There is not the least reason to feel pity for him (her),
taq·awo·a oqarniarïma·rputin	4 There in the north you can say (to them):
taqak·oaŋ·eŋ ak·erca$^{n}_{ŋ}$·iáŋ·ua·rqilin	5 Would they in the north would come a little hither!
nät·in·arteqáŋ·uáŋ·eqa·q	6 There is not the least reason to feel pity.
tap·o·a anik·iŋa	7 Out there (east-ward) I carried it out
qaq·ac·a·p tunuaniŋ anik·iŋa	8 Along the road to the back of "Little Mountain" I carried it out.
kak·ic·arma ulit·iŋo	9 While I covered it with my kerchief,
qilim·ia qilim·ia·^{w}na	10 He bound it up, he tied the knot for it (?),
kät·erto·n toquca·rte·	11 The ice hummocks killing it.
am·ut·a·	12 His (her) sexual organs (?)
nät·i^{w}t·a·	13 His (her) flung away — (?)
qilit·üácoŋ	14 — —

Notes. — 5. Or: 'Tell them, they shall not come here!' (Sufia). — 7-8. 'I carried it out or threw it out', I presume (with Ittimaŋeejuk) that the talk is of a corpse, perhaps of a little child. But Kuannia imagined 'food remains or refuse' as the object. — 9. *amernuk ulip·a* (I.). *kak·ica·^{w}t* 'snot-cloth' also generally 'a kerchief.' — 10. Ittimaŋeejuk explained *qilim·iŋa· qilimit·iŋo* 'puts something down in it', almost agreeing with Kuannia: 'I held the bag (sack)

up in order to put it into it.' Johan Petersen and Sufia translated: 'I indeed helped or threw him up (by the hand)', cf. WGr. *qiluwa·* + *-m·i(woq)*. Presuming that we have this last suffix in the word, the stem of it may just as well be *qilerpa·* 'ties the knot for it.' — 11. Ittimaŋeejuk explained *cike kätequarter* 'ice which has *käte-*', cf. *kächsuk* 'a broken off piece of the inland ice'; Kuannia said that *kätsoq* can mean 'a small ice-mountain or large ice hummock, coming from the inland ice.' "One of the two buriers (said Ittimaŋeejuk) wanted the dead person placed on an ice hummock, therefore buried in the sea, while the other preferred to lay him on the land." — 12. Kuannia understood this as 'his or her sexual parts' (cf. his explanation of *am·uk·a* in no. 10, note 11 (< *am·uka·rpoq* 'is striped lengthwise downwards'); *am·ut·a·* should be able to mean, according to Kuannia 'male or female sexual organ', literally, perhaps, 'his or her down-turned part', or else 'an instrument to draw something out with, an extractor' (< *amuwa·*)? — 13. *nät·ut·a·* cf. *nälururpa·* 'flings it from him' (without lifting the arm) and WGr. *näʟ·orpa·* 'casts it for scramble, indiscriminately.' 'Thrown up on the beach' according to Sufia. — 14. Variants of the ending: *-cun, cïn, tsoŋ*. Ittimaŋeejuk gave no other explanation than that "it was laid on the ground." Kuannia thought that there was still here hinted at the sexual parts ("Let them get a *qilik*, or get it as *qilik*!" cf. no. 12, note 15). The end of the poem caused laughter.

No. 31. Thy Mother's Words.

Teemiartissaq A, Napa B.

A somewhat mysterious conversation between a brother and a sister. The former requests his sister to go down from the mountain where they are walking, to fetch something in the hut. Whereupon the sister reminds him of the mother's words that 'bubble up' and 'resound' in her like a fountain. The ending seems to indicate that the matter in question is one of the mother's amulets which has its hiding place in the house.

The two variations I have of this song are almost entirely similar. The poem impresses one as being ancient.

A

arqalerqale·ra$^{l}_{n}$e	1 My younger brother and I myself
pisit·oara·ran·oŋ	2 When we had finished walking together, —
eoqaqaja·ŋilaq	3 There were hardly any people:
i^{w}t·in kisiwin at·eŋin	4 You alone go down!
atele·ŋilaŋa	5 I do not intend to go down
ana·nawin oqa·^{w}sia	6 Thy mother's word
pu^{i}orpe·ŋ	7 Have you forgotten it?
nila·lâleq	8 Whizzing out,
pua·lâleq	9 Bubbling —
imerpala·ŋiwale·	10 With a sound of splashing water
qiŋ·iwale··^{n}	11 With deep resounding
a·rnuarpe·ŋuarte·	12 Their little amulet place
qe·rpiŋ·uarte·	13 Their little cutting-board [?].

Fig. 38. Children on the beach behind their father's kaiak (July 1906).

Variants of B. — 2 *-ragan·uŋ*. — 3 *eoqaq·ajȧ·ŋilaq*. — 8 (= *nilit·eŋ*). — 10 *imerpala·ŋü^{w}ale*. — 11 *qiŋ·iwale·*.

Notes. — 1. It looks as if the usual *arqaliwa* 'a woman's younger brother' has here got a pleonastic suffix *-rqat* 'a companion, peer' whereby it has become *arqalerqata*; but the termination *-le·ra* seems nevertheless to have been taken from the non-suffixed stem, inasmuch as *arqaliwara* 'my younger brother' might very well be assimilated to *arqale·ra*. It is a metathesis of an unusual kind. — 3. If *-qaja·* corresponds with WGr. *-rqaja·* it should mean 'scarcely', a strange application here; another shade of meaning is probably to be found in the EGr. suffix, not yet understood. — 4. I follow Sufia's translation that assumes a corruption in *at·erin* (*t·* instead of the *t* as in the next line). Kuannia had translated literally: 'you alone observe the fasting custom', and, in analogy, in l. 5: 'I will not observe it.' — 5. *le·ŋi* = *leŋ·i* < *ler(poŋ)* 'intends to.' — 8-9. My reciters presumed that there might be talk about a spring, a river with splashing water, a little pond, or bubbling water in a pot. Kuannia imagined that in lines 9-13 there is question of the forbidden kinds of food which the mother had mentioned to her daughter. — 10-13. The terminations *le·* and *te·* in these words are not to be interpreted with certainty. Are they plural forms of *-lik* 'having, with', or have they an emphatic character: 'how!' ('how it splashed!')? Or is the final vowel in them lengthened from *e*: *-le* — *-le* 'both — and' as in 12 *-te·* from *-tik*? — 11. *qiŋ·iwa* may mean 1) 'the head of a fjord', 2) 'a hole in the ground', especially between the blocks and pebbles in a heap of stones. — 12. 'A little (dear) place where one puts or hides an amulet.' — 12-13. Sufia understood these lines thus that the mother has a hiding place for her amulet in *qe·rpiŋ·uaq* which, however, she would not have read as in the recorded form, according to which it can only mean a woman's 'little cutting board' < *qe·rpik* (First Part, fig. 266), but as an error for *qipiŋ·uät* 'tent-pole' where it is more customary to hide an amulet.

No. 32. My Vanished Splendours.

Qiwiŋaɹaaq A. Ittimaŋeejuk B.

A song which Qiwiŋaɹaaq had heard from Kaacu̯arnaq in Sermilik, who had himself heard it as a child, and had sung it to his own and other people's children.

aliäk·ale·	◡ ◡ ⏑ ◡ ⏑	1 My blood-dumplings, ah!
nuk·uliäk·ale·	⏑ ◡ ◡ ⏑ ◡ ⏑	2 My supplies of dried meat!
aliäk·a	◡ ◡ ⏑ ◡	3 My blood-dumplings,
nuk·uliäk·a	⏑ ◡ ◡ ⏑ ◡	4 My supplies of dried meat;
mac·u̯aliäk·a	⏑ ◡ ◡ ◡ ⏑ ◡	5 My prepared black pudding
màc·ak·a·	⏑ — ⏑	6 My blubber sausages
ilin·iŋ	◡ ⏑ ◡	7 [Which I bought (?)] of you
a·malu̯än·e·	⏑ ◡ ⏑ —	8 For thy little blubber supply.
parna·lu̯än·e·	⏑ — ⏑ —	9 For thy small crow-berries,
ka·ca·lu̯än·e·	⏑ — ⏑ —	10 For thy little humming-top
puk·ut·an·eq	⏑ — ⏑ ×	11 In thy leather-bag.

Notes. — 1—3. *aliä-* is probably shortened from *a·ʷliä-* 'something made from dried blood; blood dumpling' (Johan Petersen, Sufia), cf. *a·ʷk* 'blood.' Kuannia referred it to the stem in *aliaga·* 'sorrows for that which one has lost and longs for.' The termination *-le·* appears to be the emphatically elongated *-le* 'how much! in how high a degree!' — 2. *nuk·o* = WGr. *niʷk·o.* — 5. Qiwiŋaɹaaq compared it with *a·ʷka·q* 'dried seal-blood.' The word resembles the WGr. *maiç·aq* 'the firm skin of a whale between the scarf-skin (*mat·ak*) and the layer of blubber'; but it is more probably connected with *maʷs·ak* 'the animal's spleen.' According to S. the spleen of the animal was used as a bag or skin of a sausage into which was put blubber that could long remain fresh therein; such spleen-sausages were called *maʷsa·t.* Reference is here made to *mac·ualïät* the contents of which were boiled, scraped off fat from sealskins, skinfat made into a gruel. Now they are called *mam·iliät.* — 7. *ilin·ik* B. The meaning is: *ilin·ik ta·erserpak·a* 'I exchanged them for your things' B. — 8. Obsolete word for blubber. *a·maluän·ik* B. — 9. *paʷn·aluän·it* B. — 11. *puk·ut·ån·aŋ* B. Sufia took the ending to be *-tän·e* 'in thy one bag.' *puk·ut·aq* 'bag for crow-berries' cf. WGr. *po·rät·aq.*

No. 33. Swimming over to The Island.

Ittimaŋeejuk A. Nätseq BX.

An episode (perhaps from a tale?) the peculiars of which are not evident from the poem. A only remarked that "the sister-in-law" has left her countryman in anger, and swims across to the island, while they shout to each other.

The rhythm of the poem has resulted in the termination of each line being prolonged.

A

uk·uarpo·n	⏑ ‒ ⏑ ‒	1 Our sister-in-law
ika·rpo·n	‒ ⏑ ‒	2 Crosses the sound
qe·rtamo·n	⏑ ‒ ‒	3 To the island.
po·mim·e·	⏑ ‒ ‒	4 Why do you swim? —
iʷt·im·åt·a	× ⏑ × ‒	5 You are well off
tima·ne··	‒ ⏑ ‒	6 On the firm land
it·artite··	⏑ × ‒ ‒	7 While you stand and laugh. —
nät·inarpu nät·inarpu nät·inarpoq		8 She is unhappy, unhappy, unhappy.

Variants. — 1 *okoarpu·n* BX. — 3 *qe·rtamuŋ* B. — 4 *po·mim·e* B. — 5 *itï-m·åt·ɛ·*. — 6. *tima·nɛ·* X. — 7 *it·artïtin* B, *it·itartitɛ··ⁿ* X. — 8 *nät·i·narpoŋ* B. *nät·i·narpun nät·i·narpun nät·i·narpoŋ* X.

Notes. — 5. The first part of the word is *iʷt·in* 'you', after which follows the modal particle *måt·a* (WGr. *mas·a*), see p. 151. — 8. Kuannia understood the person on land to say: 'how she is to be pitied!' i. e. 'how unfortunate she is!'

No. 34. The Narrow Face.

Teemiartissaq AB.

By reason of the fragmentary character of the poem it is not easy to define its meaning; its form makes one think of a spell, but the words suggest apprehension or complaint more than anything else. The situation is this: a woman who is sitting on the platform in the hut complains that the bodily strength is deserting her. — Teemiartissaq recited this little poem to me in two variants (A and B). "As a child I heard it sung without any drum-accompaniment."

A

kiata·p toa·niŋ	1 Just there, on the north-east side (of the platform)
uälilik	2 That person who sits by the side-wall —
ke·a amicértoár	3 That very narrow face —
kisiäie	4 What is it? (how uncanny!)
ajulerpara	5 I can withstand it no longer
sät·umiŋ·a ajulerpara	6 'From below' I begin to lose my power of resistance.

Variants of B. — 1 *kiäta·p toa·ne* (bis). — 2 = A. — 3-4 *kia·ie* (= l. 4 in A) *kia·mecertoa kiamecertoa.*

Notes. — 1. *toa·niŋ* A 'from', 'in the direction from'. *toa·ne* B 'towards', 'in the direction of.' — 3. This might possibly refer to the spirit of the skin hangings of the wall, or to some other spirit which reveals itself. — 4. The suffix (< *-rajik*) connected with *kise* indicates a certain degree of wretched-

ness or discomfort. — 6. *sät·umiŋ·a* from the under side (of the platform)' or 'from the depth of the earth.' The soul's way into the body and out of it is through the anus.

No. 35. The Shooting-star.

Ittimaŋeejuk.

ut·eiarpiŋ·a	1 You star up yonder,
quᵐŋiartipiŋ·a	2 You who gaze up yonder,
at·a·tipik·e	3 Your fingers up yonder
erin·ertiŋ·ic·in	4 Didn't hold very fast,
peqin·ertiŋ·ic·in	5 Didn't knit very tight,
am·uŋ toq·in·ame	6 It (fell) down without touching,
toq·iarqiaŋ·in·ame	7 Without entirely touching against —
toq·in·ame	8 It didn't touch.

Notes. — 1. *ut·eiaq* 'star' (= WGr. *uʟ·oriaq* 'star') and *at·a·t* 'fingers, hand' are at Ammassalik obsolete words, replaced on account of taboo by *qa·ʷmasuät·iaq* and *awalit* respectively. — 3. Two words: *at·a·tit* 'your fingers' and *pik·e* (plural of *piŋ·a*) 'those up there.' — 4. WGr. *eqip·a·* 'contracts or presses it together', 'encompasses it with the fingers.' — 5. WGr. *perqip·a·* 'bows or bends over it.' — 6 (8). Cf. WGr. *toʀ·up·oq* 'was pressed towards or into something.' Here, Kuannia understood the form to be an abbreviation of *toqiŋ·in·ame* 'it did not touch against (the earth).'

No. 36. Ukuamaaq. The Mother-in-law who took her Son's Place.

Tättaqujuk A; Tupaaja B.

Variants from South Greenland, Kuannia, Moloote.

To this simple little song Tupaaja merely added the explanation that the singer is fond of his son's wife, and that he robs the former both of his wife and of the great seal out on the sea.

The episode is curiously illuminated by the variants of the same song and the tale I was told some years later in South Greenland by Kuannia and Moloote (see the supplement from South Greenland). According to Kuannia, the singer is a mother who sings the song about her son, whom she has robbed of his wife in the same way as a man can rob another man of his wife. The mother had by degrees become capable of kaiaking and catching seals, and had become more efficient than her son. Once, when she returned home with a Greenland seal from the sealing place farther out at sea to where the son could not row, she scolded him for his incapacity. The two women had then left him, and had built themselves a house in another fjord, where they, mother-in-law and daughter-in-law, lived together like a married couple and made their livelihood by sealing. But the son later on sought them out here and killed them both.

Fig. 39. Umiak rowing women passing a grounded iceberg (South Greenland. W. T. phot. 1914).

A

a·ja qaja qa·ja qa·ŋ	(Refrain)
erne·ra arsa·ŋiwaqa·ra	1 My offspring (son) I robbed him of his wife,
erne·ra nuli·ŋiwoqa·ra	2 My offspring I made him wifeless.
qama·waŋartiwar	3 I have become a great hunter where the Greenland seals are lured
qamawim·e awät·erme	4 Right out at the lurking place farthest out at sea.
naliŋin·aq pila·ŋiwa^{r}qa·ra	5 The Greenland seal stabbed I there,
tim·unim·a a·^{w}taŋuarpara	6 To the mainland I brought it home.

Variants (B). — 1 *erne·ra arca·ŋuaqa·ra.* — 2-3 missing. — 4 *-m·iŋ* instead of *-me.* — 5 =. — 6 missing. — B has no initial refrain, but ends with an exulting ejaculation: *a·ja· qaja qo·jak!*

Notes. — 1. *erne·ra* = *erniara.* — 3. The meaning is about as follows: I have obtained the championship by catching a Greenland seal right out at the farthest sealing place, where the big seals emerge. Cf. the variant from South Greenland, where she ends the song with an exulting shout of triumph.

Fig. 40. *Qanaŋeejuk* kaiaking through the Ikaaättiwaq sound. The Neeniarteq fell rises in the background. (W. T. phot. August 1906.)

II. HUNTING OR KAIAK SONGS AND BERRY-PICKING SONGS

A. KAIAK SONGS

No. 37. The Kaiak Paddler's Joy at the Weather.

Aleqaajik A. Ajukutooq X.

AX

Refrain

α *äja ä·ja ä·ajaį*

β *ja ä·a je·*

(γ) *a·j·a a·jaį*

αβ *silala·ɛ·tokun·uaŋ* 1 When I'm out of the house in the open, [?]
nuåniŋ·iwa· γ I feel joy.

αβ *na·wut·ɛ·ta·man·a* 2 When I get out on the sea on hap-hazard, [?]
nuåniŋ·iwa· γ I feel joy.

αβ *silaŋip·ata·råʷna* 3 If it is really fine weather,
nuåniŋ·iwa· γ I feel joy.

αβ *at·aqip·at·a·råʷna* 4 If the sky really clears nicely,
nuåniŋ·iwa· γ I feel joy.

αβ *imaralilaråʷna* 5 May it continue thus
pilartiʷne γ for the good of my sealing!

αβ *imaralilaråʷna* 6 May it continue thus
aŋilortiʷne γ for the good of my hunting!

imaralilarâ^{w}na	7 May it continue thus
iwiŋali^{w}n·e	for the good of my singing-match!
imaralilarâ^{w}na	8 May it continue thus
iŋ·üali^{w}n·e	for the good of my drum-song!

Notes. — 1-2. These lines, which are found only in the phonogram, are not easily distinguishable, and therefore are doubtful in my version. *silita·ɛ·-?* < WGr. *silataŋe·woq* 'is out of the house.' — 2. *na·wut-* may be a faulty hearing of *ima·nut* (but what is *-ɛ·* then?) *ta·man·a* cf. WGr. *ta·maŋ-a·^{i}naq* 'unintentionally, at hap-hazard.' Or is it faulty hearing of *ta·râ^{w}na* (cf. the following lines).

No. 38. The Paddler's Song of his Wife.

Aŋittäŋŋe AX.

X

Refrain	Burden
α *qalän a·ja jai*	*1 qalàn·a·jara i^{w}ŋuline·wa*
β *awoa· ja· jɛ·*	*2 pitse·li*
γ *ä· ja· qaläna·*	*3 nätse·taliwara·*
δ *ajä·* (burden) *he· e·* (or) *ä ä·*	*4 timersaliŋama*
ε *qalän a·ja ja·ja*	*5 natsiŋiwara*
ζ *a·ja·ja jai*	*6 serniĝiwa*
	7 natsalertajɛ·
	8 ama·lertajɛ·

A

qalàn·a·jara i^{w}ŋuline·wa	1 I begin, too, to sing my refrain, *qalannaaja*
qalan·a·ja pitsiliŋe·wa	2 I begin, too, to practise my drum-fight song.
nàt·^{s}italértiwa	3 I got an old[?] common seal[?]
(*timersaliŋama* X)	4 When I approached the mainland.
nàt·^{s}iŋe·wara	5 I also have pity on her,
(*sernigiwa*[*ra*?] X)	6 I protect her.
näcsalertaiɛ·	7 She who carries her burden about with her,
ama·lertaiɛ́	8 She who is used to having her child in her hood.
i^{w}t·ïnim·a	9 How is it with you, yonder?
nät·iŋeqa·i	10 Do you also feel pity on one
näcsalajér	11 Who is also a burden-carrier,
ama·ligiér	12 A mother who carries her child in her hood?

Notes. — 2. "Drum-fight song." He is thinking of either the melody or the refrain of his song; but as this is no *piseq* (*pitsi-*) the expression is perhaps meant jokingly, of this little innocent song, wherein he thinks so affectionately of his wife. — 3. Kuannia explained it thus: 'I put on my seal-fur

jacket.' But *nätseq* was not used with this meaning ('seal-fur jacket') as in West Greenland, for the Ammassalikers call it an *atät·eq*. Therefore I hazard my explanation as above on an irregular use of the suffix *-ler(poq)*. *nätsit·ak* would correspond with WGr. *nätsiɪ·ak* 'an old common seal (fiord seal).' The singer either mentions his catch with the thought that his wife can get a new anorak from the animal or it my be that this song is a signal or hunting song to announce his booty. — 5-6. Kuannia regarded the two words as similar in meaning. — 7-8. Likewise. Kuannia connected 7 and 11 with *näcserpa·* 'carries it, brings it.' — 9. Probably addressed to another kaiak-man who was paddling out with him.

No. 39. The Paddler's Song on bad Hunting Weather.

Nätseq AX. Kittaararter B.

Just as in the foregoing poem, the singer begins with an allusion to his skill as a singer. — After unsuccesful hunting he turns towards home, singing of the threatening skies.

A	B
α *awa ä·a*	*awa·*
β *awa ä·a·ja a·ja·jaį*	
γ *jä· ä· jaį*	
1 *a·rqe·tuarpara ta·įerte*	1 *a·rqe·tuarpara ta·įät·e*
2 *oqamalikit·iŋane*	2 *oqamali kit·igagin*
3 *a·rqe·tuneñita*	
4 *piläcame ajorama*	
5 *qitsersa·ŋiwa·we*	5 *qitˢersa·ŋiwa·win*
	6 *kiäta· qitˢersa·ŋiwa·win*
7 *kiäta· pujorcät·iwit·arak·o*	7 *pujorsʷät·iwit·eqaʷk·o*
8 *nuit·ara·ǧamiŋ*	8 *nuit·ara·ŋamik*
. . . . .	9 *cän·it·ara·ŋame*
10 *kiäta· qitsersa·ŋiwa·win*	10 *kiäta· qit·ˢersa·ŋiwa·win*

AB

1 I got my poem in perfect order.
2 On the threshold of my tongue
3 Its arrangement (was made).
4 But I failed, indeed, in my hunting.
5 The brewing storm-clouds in the ocean sky,
6 The north sky's gathering sleet clouds —
7 I noticed the heavy mists which gathered hurriedly
8 When they arise,
9 When they roll across the mountain-sides,
10 (They are) the north sky's gathering sleet clouds.

Variants of X. — *awa·ä·a qite·rpaäŋ·iwa·*. 1 *arqae·rtuarpa··raje·*. — 2 *ta·įe·rter oqama?erter tiwaje·raje·* (refrain) *e·rqeä· qisiwe·tärä··aį awaä·a*. — 4 *piläte·ma ajärä·rära·aje·* (refrain).

Notes. — 1. Cf. WGr. *a·rqiup·a·* 'arranges it proportionately with something else' (e. g. the arrow in the bow aiming at its object). *-tuar* intensitive suffix (WGr. *-ɪ·uar*). Kuannia explained *täiät·e* as *akiliarte·ta·* 'the intervening part' viz. between the refrain lines i. e. the burden. — 2. *kitiga-*, lit. 'its boundary.' While A, by the locative suffix *-ne*, indicates the presentment of the poem lying ready to be sent out from the tongue, B, by *-qin* 'through', thinks of 'the way in which' it has to be sent out (like a weapon). The expression is not unique in Greenlandic: Hanserak states that the East Greenlanders paraphrased 'the lips' with *oqalut·a·^{w}tip ṣina·i̯*, literally 'the borders of the organ of speech', see Rink in First Part, p. 210. — 3. The termination *-iɫa* in A not clear (perhaps *-a*, the emphatic vocative suffix?). — 4. It is not clear whether this line belongs to what goes before (as indicating the reason for his making the poem) or to what follows after. — 6. Cf. WGr. *qi^{w}s·erɪup·oq* 'it is sleet-weather, with heavy showers.' *-(r)sa·(r)-* 'manifold, containing many —' (or 'big, imposing'?); *-ŋiwa-* (WGr. *-ŋ·ua-*) 'little'; *-a·win* < *-arajiwin*[?] 'bad, foul'. — 5-10. Meaning: I was taken unawares up there by bad weather and caught nothing.

Fig. 41. Young man. Portrait drawn by Mrs. Ellen Locher Thalbitzer (Ammassalik 1906).

No. 40. The Kaiak Paddler's Song of the North Sky.

Nujappik's daugther, Cimmijooq AX.

The kaiak paddler sees the clouds in the north sky draw themselves away, as a skin clothing is drawn off a human body, and he gets to thinking of his own small children at home. The melody is peculiar, as is the concluded form of the poem, with its thrice repeated refrain, giving the effect of a consciously perfected composition. (Cf. Melodies no. 17.)

X

kiäta· nuilarö·k·o	1 When the north sky out there over the sea emerged for me
kiäta· nuilarö·$^{k}_{ŋ}$	2 When the north sky emerged,
cu·rto mat·aɔ·$^{t}_{ŋ}$	3 It was (just) as if it slipped its fur jacket off [?]
cu·rto mat·aɔ·	4 As if it slipped the clouds from itself. [?]
at·arnertua nuilarö·ko	5 When the great lightening emerged for me
at·arnertua nuilarö·k	6 The lightening emerged

cu·rto mat·aɔ·$^{t}_{ŋ}$ 7 It was as if it slipped its jacket off,

cu·rto mat·aɔ· 8 As if it slipped the clouds off.

nuiartertua nuilarö·k·o 9 When the great neck-opening emerged for me,

nuiartertua nuilarö·ŋ 10 When the great neck-opening emmerged [?].

qiternaŋo·kaje·ka martiŋo·kae·ka 11 Both my poor children,

qiternaŋo·kaje·ka martiŋo·kae·k 12 My small, poor children, both of them —

co·rto mat·aɔ·$^{t}_{ŋ}$ 13 It was as if it slipped something off

co·rto mat·aɔ· 14 As if it slipped the clouds from itself [?].

Variants of A.— 1 *kiala· nu·ilera·rak·o.*— 2 */: tut·o· mata·wo· :/.* — 3 *at·arner nuilera·rak·o.* — 4 *tut·umat·a·wɔ··.* — 5 *nuiarter nuilera·rak·o.* — 6 *qiternaŋo·kaje·k martiŋo·kae·ka.*

Fig. 42. Young man. Portrait of Aŋittäŋe drawn by Mrs. E. Locher Thalbitzer (Ammassalik 1906).

Notes. — 1. *kiäta·* B, *kiala·* A are variants of the same word but this is open to two interpretations formally agreeing with two different words: 1) 'the region towards the north, the North' = WGr. *kujata·*, or 2) 'a man's body above the waist'; here, following the connection, it seems to be used with reference to the sky. — *nuilaro·k·o* or *nuliarö·k·o* (heard with difficulty in phonograph), *nu·^{i}lera·rak·o* A, to be understood, according to Kuannia, as *nuilera·ŋak·o* 'when it (the land or the sky) rose up for me, when it was accustomed to emerge for me' (while I paddled outward in my kaiak). In the next line the concluding syllable is dropped, as the melody or the rhythm demands it. — 3-4. *c·urto* B, *tut·o$^{(·)}$* A same word answering to WGr. *so·rlo.* — *mat·a·wɔ··* or *mata·wo·* A (according to Kuannia) about the clouds which rise and open, so that the sky becomes clear. Sufia would derive it from *mat·ak* 'whale rind': "the sky is shining and whitish

like white whale's rind." I presume that the word comes either from the verb (WGr.) *maʟ·ap·oq* 'gets a fleecy slash out of oneself; a slash is split out of it (the skin)', or from *mat·arpoq* 'divests one's body of its fur jacket, drawing it over one's head.' Perhaps we have to do with this latter word, which, in conjunction with *kiäta·* in the first verse, would produce a picture of much meaning and effect. — 9-10. *nuiarter nuilera·rak·o* A, the first word is apparently the same as WGr. *nuilaq*, EGr. *nuia·ja* 'his (or its) neck-opening, the upper opening in an anorak (fur-jacket)', by which it is drawn over the head, agreeing also with the picture in verses 1, 2 and 4. (Kuannia and Sufia took *nuiarter* as 'the naze or point of land'). — 11-12. *qiternaŋo·kaje·k martiŋo·kae·ka* A (dual). — 13-14. Cf. 3-4 and 6-7.

No. 41. The Strange Kaiak Paddler.

Aŋittäŋŋe AX.

From the rocks on shore a man sees a kaiak approaching over the sea, with an unknown man.

A	X
	(α) *aʷnʷa·ja·*, (β) *ja·je·*
	(γ) *aja· a·*, (δ) *a·je·*
1 *a·mali kån·a tˢit·aŋita·jᵒᵤ*	1 *a·mali -an·a tsit·u̯aje·tu̯a·i̯*
2 *qajartiwa kån·a tˢit·aʷŋita·jo*	2 *qai̯artiwa xan·a tsit·u̯agitu̯a·i̯(o)*
3 *ma·wali kån·a pitˢaŋitokån·a*	3 $m^{o\cdot}_{a}$*wali xan·a pitsaŋitse·wa*
4 *nunåtˢaŋit·iʷne pitˢaŋit·ˢe*	4 $-^{a\cdot}_{o}$*-äniman·a pitsaŋitse·wa*
5 *ta·ma·ⁱse· takåʷn·åtˢiwara*	5ᵃ *ta·ma·i̯se· -ⁱtakanu̯ätsiwara*[?]
	5ᵇ *e·rquniara takinoätsiwara*[?]
	[*e·ru-wi änoiätsiwa·*[?]
6 *ma·wali kån·a pitsaŋitˢ·e kån·a*	6ᵃ *ma·wali kan·a- pitsaŋim·ara*
	ɔ·rɔ· niʷa·i̯na·i̯ pitsaŋ·im·ara[?]
	6ᵇ *-ɔ·-ini kan·a e· pitsaŋim·ara*
	-ɔtin·ira·ʷna pitsaŋ·im·ara[?]
7 *so·rso· kån·a qitˢ·a·kai̯ip·a·*	7 *co·rco·r an·ai̯ -itsa·raje·*
8 *qåtˢe·ʷni kån·a iʷŋ·ilikai̯é*	
9 *qatˢe·ʷni kån·a eweŋalikai̯ík*	
10 *im·aqa·sin akeŋaja·ra*	

1 Again, it seems that he down there will come ashore,
2 That that great kaiak down there will come ashore.
3 Will he not come this way, too, he down there,
4 One from another place than ours, will he not come here?
5 What a surprise! I can not forbear looking at him.
6 Will he not come this way, he down there, who does not belong here?
7 It's as if he down there is suspicious and wary of one,
8 How often has he down there sung drum-fight songs?
9 How many opponents in the drum-fight has he had?
10 What if he also made me one of his opponents!

Notes. — 1-2. = *cit·aŋitara·jo* (according to Kuannia) or *cit·iŋita·jo* (Sufia), cf. WGr. *sis·ip·oq* and *sis·aŋiup·oq* 'lands.' The termination is perhaps = *-a·i̯o(ŋ)* < *-ioq* 'also', but the meaning of the preceding *-(r)a-* is not clear to me. *-tar-* < WGr. *-ʟ·ar-* 'strongly, in a hurry' (*-i-* instead of *-e·-*)? — 3-4. Kuannia asserted that *pitˢaŋit-* did not contain any negation, but I do not see how *-ŋitse·wa* (*-ŋito* etc.) can be taken otherwise than 'not coming.' — 5. According to Kuannia = *ta·maŋa·set it·ʷe·ritsawara* 'I shall be ashamed of him.' Cf. WGr. *takornara·* 'sees him for the first time, does not know him.' — 7. Cf. WGr. *qis·a·rpoq* 'is shy, cautious.' — 10. Or: 'What if he also withstood me!'

No. 42. The Kaiak Paddler and the Raven.

Aŋittäŋŋe.

A raven has picked a hole in the man's kaiak. "The ravens are like dogs," said Kuannia, "they steal our hidden supplies of meat, tear the skins in pieces, and cause us as much destruction as they can."

nuk·e·caŋ·iwartiwa	1	I will hasten with all my might, a moment,
pë·micäŋ·ïwartiwa	2	I will put on speed, a moment,
no·akai̯e·	3	"That shy beast" (the raven)!
qernertokai̯e·	4	"That black beast" (the raven)!
qajäŋ·ïwaralimän·a	5	My little kaiak, this here,
alit·okajäŋimai̯é·	6	It (the raven) has torn a gash in the skin.
alit·armage	7	After having torn a gash in it
tamat·a·se· me·i̯ër	8	Then — how like it! — it at once flew down in hiding,
no·ğara·sït·one	9	Shy as it is, and eager to get away,
tamat·a·si me·i̯er	10	At once, as usual, it flew down in hiding,
qernertoŋa·sït·one	11	The black beast which was so eager(?).

Variants. — 6 *alil·ekʷajeqim·ağe.* — 8 *tamat·a·sime·ʷnor.* — 9 *no·ğaq a·sït·one* — 10 *tamat·a·sime··ʷnor.* — 11 *qernerterqa·sït·one.*

Notes. — 1. Cf. WGr. *nukiŋerpoq* 'hastens', 'strains with all his might.' — 2. Cf. WGr. *piuminarpoq* 'has much desire for.' — 3. (cf. 9). This is the raven's former name (taboo name), which was followed by *qernertokajik,* which again was followed by *qa·rtuluk,* as people of the former names gradually died. — 8-10. *më·ier,* according to Kuannia the same as *mip·oq,* presumably with the suffix *-(g)iwoq* 'also' (pleonastic). — 9. Of the same stem as *no·akaje* (l. 3), corresponding to WGr. *nujuaqa·ºq* 'is shy, and runs away from anyone approaching.' Suffix in lines 9 and 11 *-ra·sït·one* is the same as *-qa·rasütune,* 'being very disposed to —', cf. the names of the comic and tragic masks pag. 166.

Fig. 43. Two kaiakmen in the open sea ahead of Ammassalik, far outside of the ice current. (W. T. phot. August 1905.)

B. HUNTING OR SIGNAL SONGS

No. 43. Signal Song on Capture of Polar Bear.

Attiartertoq AX.

In this song the returning hunter announces that he has got a polar bear. Those on land who see his kaiak approach already understand from the tone of the song that a polar bear is his spoil. The following challenge is sent after the outgoing bear-hunters: *ma^{w}csarniarce·k!* 'sing a lulling song (i. e. a spell) to the animal!'

A

i^{w}ŋ·erta·ɹ^{w}a-tap·oa	1	I sing for a moment and vaguely
uwaŋale ut·umile	2	What I, and just to-day,
ta·igo·màt·arak·u^{t}	3	Have got the wish to tell of in my poem,
erqarto·m·àt·arak·o	4	Have got the wish to mention in my song:
kiamutu tarqawoa	5	That on the way northwards, up there northwards,
orne··tiŋ·iwa·^{i}ta	6	When we went each other to meet,
kiamutu tarqawoa	7	That on the way northwards, up there northwards,
ipin·iäŋ·iwa·ta	8	When we pursued and chased each other from all sides,
ma^{w}c·a··tiŋuarane	9	In singing my petting songs to get him to sleep,
kiamutu tarqawoa	10	That on the way northwards, up there northwards,
a·iniäŋïwa·k·o	11	I overtook him and fetched him.

X

Refrain	Burden
α *ä· ja ja·je·*	1 *iʷŋ·eta·lätap·oá*
β *ä·ja· ja· ja·jaj*	2 *uaŋale ut·ume ila·*
γ *jä a·ja· ʀä·jaj*	3 *ᵏåŋiwomåt·ˢiwakɔ·ja*
	4 *erqartio·matiwak·o*
	5 *kiamut tarqawoa*
	6 *-nɛ·liŋ·iwa·ta*
	7 *kiamut·o tarqawoa·*

NOTES. — 1. Doubtless this line has to be read as one word, though recorded in two. *-a·lʷa* = (*a*+)WGr. *-usa-* 'half and half, approximately, vaguely'; *-t·ap-* = WGr. *-ʟ·ap-* 'a moment, a little.' — 5. (cf. 7 and 10). Here the reciter explained that the bears are always met wandering towards the north, never towards the south. Naturally the two who meet are the hunter and the pursued animal. *kiamutu* = *kiam·un* + *lo* 'and' ("both — and"). — 8. WGr. *ip·erpa·* 'follows a very tortuous way (through the ice hummocks)'; 'rows round the bear and hampers it from the opposite side.' — 9. *måʷc·arpa·* 1) 'lulls a child to sleep', 2) 'recites a spell over the killed animal (bear, seal, etc.)' in order to resuscitate its soul. Cf. *maʷc·a·* 'means of consolation', 'plaster.' — 11. The object is not named more clearly, but anyone can understand from what goes before, or from the melody that a bear is in question.

No. 44. Signal Song on Catch of a Bearded Seal.

Attiartertoq (Phon.).

The kaiak paddler on his way home sings of his catch of a bearded seal.

Refrain α *aja ja·ja· ä·*
β *qa·ja mä·jɛ·* γ *ajaj·a ja· ʀa·jai*

milik·arpika·ŋa qa·ja mä·jɛ·	1 That floundering animal caused me great trouble,
pilämа·ja maqa·ja mäjɛ·	2 That animal I got.
milikarpika·ŋa qa·ja mä·jɛ·	3 Floundering it caused me great trouble.
pilämaowutit támaqa·ja mä·jɛ·	4 You (i. e. I?) are well versed in hunting.

NOTES. — 1. I am in agreement with Kuannia when I think that I can identify the word with *pis·ikartip·a·ŋa* (< *pis·ikarpoq*) 'the animal made me jump(?)', viz., make great exertion, because the animal itself struggled greatly while I was killing it. By this is indicated how strong the animal was (and one immediately thinks of a bearded seal). — 4. Whom the singer addresses or thinks of is not clear; Kuannia thought that it was addressed to the opponent in the drum-contest (who hears the song on land), but this is improbable. It might rather be thought that he addresses himself in this manner, or puts the words into the mouth of some imagined listener on land. — *maqa·ja* (< *im·aqa*? and *aja*) and *tamaqa·ja mä·je·* seem to be merely refrain-words. They are probably used only in connection with the capture of a bearded seal.

Fig 44. *Five kaiakers at sea,* far from the coast, off the entrance of Ammassalik fjord. (cf. fig. 14. — September 7, 1905. W. T. phot.)

Fig. 45. *Ajukutooq* landing near the summer camp with a slain crested seal in tow. (July 14, 1906. W. T. phot.)

No. 45. Signal Song on Narwhal.

Attiartertoq.

The kaiak paddler sings of his catch in a melody which signalizes that he has got a narwhal.

Refrain

α *awoa· jä ja·ja ja·ja·ja ä· qaja· ja ä·ja ja·jaja*

β *awoa· ja·je·*

maqále qàna saqilawoa 1 There, northward, I was out in my kaiak,
ne·qawoa·-ja·jaị 2 I got out of it up on an ice-floe.

Note. — 1. *maqale* (cf. *maqa·ja* in 44) perhaps a refrain-word without meaning.

No. 46. Signal Song on a Thin Bearded Seal.

Attiartertoq.

Kuannia understood the song as one sung by an old hunter who calls to mind his youthful strength and luck in hunting, whereas he now is weakened by age and lives in need.

Refrain

aje· a·ja· ja··

ja· me··

pila·ŋuartarpara 1 Once I used to kill my game
ut·ut·uar martertuaq 2 A great bearded seal, a double
piŋaciŋua·ịtiŋo 3 And into the bargain a third (I had vigour)
qasiŋia·ịtuarme 4 A fine, great harbour-seal.
e·ertoŋojariğa 5 I who now always less and less lucky am in not getting it,
ne·elïca·lïwara 6 The animal I should have for food.
imanerlïwartiwàn·a 7 This great, stumpy-fat animal [?],
ima·ịsersimaän·a 8 Which has become my meagre result,
upernarcersimaän·a 9 This (meagre) vernal cattle [?]
a·ịnö^{r}tertuaq 10 A state of continual poverty
eqasi^{w}n·o·rte·rtuaq 11 A state of continual want and care.

Notes. — 1 to 4. cf. no. 41, lines 8-11. 2. "a double" i. e. two seals at a time. 4. = *qasiŋe·nartiwarme.* — 2. *ut·ut·uar* (cf. no. 107), old designation, tabooed and replaced by *an·ertiwaq.* — 4. *-me* instead of *-mik. -ŋia·ị* = *-ŋiara·r* (according to Kuannia) meaning that the animal is welcome spoil, a fine animal.— 5. *-ŋoja* < WGr. *-ŋi(woq)* 'doesn't feel well in (its new condition)' + *-iar(pa·)* 'more and more.' — 6. *-lïca·liwa-* = WGr. *-lersa·ralua.* — 7. *imaneq* in WGr. signifies a sort of mussel, but perhaps the word has a more original meaning of unknown origin. Kuannia explained < *nerinérciwartiman·a* 'a fat, stout, thick-set man. — 10. = *ajine(r)tertuaq* = *ajorsarnertorsuaq* (Kuannia). — Cf. WGr. *erqasup·oq* 'is concerned about the want of resources, etc.

Fig. 46. Children's picnic to the mountains. Near the Qiŋaaq fell in Ammassiwik fiord. (W. T. phot. July 1906.)

C. SONGS AT THE BERRY PICKING ON THE MOUNTAIN.

These songs were communicated to me by Johan Petersen, who recorded them at Ammassalik from Aleqaajik's dictation. His orthography is retained in the text, only his *ĸ*, *ng* and *v* being replaced by the equivalent *q*, *ŋ* and *w*. The *agt* in his text would become *ȧt·* in my transcription and *â*, *ô*, *î* mean long vowels. His *ia* is no doubt to be understood as the usual refrain word *aja*.

Nr. 47.

Aleqaajik.

While picking berries on the fell a woman is overcome by her grief. She is high up on the slope above the settlement, and sees down by the coasts the kaiaks on the sea.

aliatagtiwa ia ia — —	1 Great grief came over me —
aliatagtiwa ia ia — —	2 Great grief came over me,
qartinilema nuniaqaliwa	3 While on the fell above us I was picking berries.
aliatagtiwa	4 Great grief came over me
seqinertima nuilitara ia ia —	5 My sun quickly rose over it.
aliatagtiwa ia ia — —	6 Great sorrow came over me.
imartâmána ia ia — —	7 The sea out there off our settlement
qatiŋalertiwaq ia ia —	8 Was beautifully quiet —
saqisiŋiwartiwit ia ia —	9 And the great, dear paddlers
autalersit	10 Were leaving out there —

aliatagtiwa ia ia — —	11 Great grief came over me
qartiniliwa nuniaqaliwa ia ia —	12 While I was picking berries on the fell.

Notes. — 3. 'above us' i. e. above our house or tent, which lies close to the water. — 5. 'My sun' is a curious expression of doubtful meaning.

Nr. 48.

Aleqaajik.

She has gone to pick berries. Up there another song falls on her ears, perhaps that of another berry picker. The voice is a strangers, probably that of someone from a neighbouring tent place who is singing invitations to a drum-fight.

pawa ja ija ija ja	1 Up there —
aliakiartiwa pawa ja —	2 When I went out to enjoy myself up there,
qîŋartamîna[a] *pawa ja*	3 While up yonder on the mountain ridge
nuniaqaliwa pawa ja —	4 I was picking berries — up there,
asîna oqarpatalârsiarteq[b] *pawa ja —*	5 Then I heard at length the sound of a human voice,
qanerqortupalôrdlune[c]	6 It sounded as from a great mouth — up there
iluluardlune pawa ja	7 A hollow sound — up there:
akertarniasîse	8 Will you come here now and then?
iwpitarniasise pawa ja —	9 Come and make drum-fight against us now and then!
akertarniasîse	10 Will you come here now and then?
iwpitarniasise pawa ja —	11 Come and make drum-fight against us — up there!

[a]) *î* is the same as my *e·*. [b]) *â* is *a·*. [c]) *ô* is *o·*.

III. MAGIC PRAYERS OR CHARMS

Introductory Remarks.

Adult man and woman always had a number of charms or magic prayers for use in all the various aims and difficulties of life, each prayer being a formula in conformity with these, intended for its special use. — I have not within my own collection been able to discover the difference maintained by G. Holm between "charms" and "magic chants" (see First Part, pp. 87—88 and 305).

Fig. 47. On a winter journey. Three sledges resting at the foot of the Angeen mountain. (W.T. phot. April 1906.)

When arranging my material I have principally collected the prayers according to their contents without, however, carrying out the systematizing very strictly. In each instance the name of the person from whom I purchased the formula is given beneath the number and title. From the old man Akernilik, for example, I got eight prayers, four of which have to do with his health, and three with his hunting. These stand together in two groups (nos. 50—53 and 59—61) whereas the eighth has been put as no. 72 in the group of prayers which treat of the hunter's first trip out to sea when the time of mourning is over.

The person from whom I recorded the greatest number of formulae was Teemiartissaq; nine in all. Meanwhile I feel convinced that her fund of formulae was far greater, perhaps several times as great, and the same holds good of many others of the old people. The fund must for each of them have been a changing one through life, as the formulae would wear out with use, and be secretly replaced by some other equally old formulae not previously used by this person.

It only rarely happened that I found quite the same prayer used by two individuals. This was the case with no. 54 and no. 72; the

former is almost identical with no. 55. In no. 88, a wedding formula, the concluding portion is almost identical with no. 86. Naturally, I should have found many examples of the same prayer with different people if I had been able to collect a larger material.

Most of these prayers are undoubtedly ancient, and transmitted from generation to generation, though through infrequent channels: in secret, in out of the way clefts or valleys, in the depths of the fiord, or out in the sea. They could not die out, they were too valuable and too deeply rooted in the soul of the community. They were transmitted with veneration through the same families, and amongst the same huts and mountains.

According to the contents they are comprised mainly in three groups. The largest group comprises those prayers which are intended to procure the man good luck with his hunting, and the next group includes those which are to secure, or restore, the individual's health. A third large group is concerned with the first breach of the taboo after the time of mourning is over, for example during the moment when the sorrowing wife first has to fetch water from the rivulet or the sea, or when the sorrowing husband first has to go out in his kaiak or out on the ice to catch seals. But there are different and more special groups, as will be seen from my material. One formula (no. 81) for example, concerns the hunter's throwing board: Might it (the weapon) not miss its object! Others (nos. 79—80) concern the boat he has built: this boat is symmetrical and sits well on the water, and sails fast! — The wife in travail charms her own womb: the gull's womb be mine (i. e., I would that mine might bear as easily). In order to become pregnant, the wife places a round stone on her body, as an amulet, after having charmed it (nos. 89—90). Such a rare stone is considered as having fallen from the heavens down into the bosom of the earth. — Kättuarajee charms the amulet of his umiak (no. 80). Holm mentions a magic charm or chant, which is chanted over a tupilak in order to endow it with life (First Part, p. 100).

The value of the magic prayer is, of course, to some extent proportionate to the owner's individuality, to his subjective confidence in it, his experience of its having served him well, and his consequent desire to use it. If the prayer has more than once proved ineffective, he loses interest in it. The price testifies to the good faith of the seller (if he is honest) and to the interest of the purchaser. Aŋittäŋŋe bought his hunting formula (no. 65) with the foreshaft of a lance, the lateral point of a bird-dart, and a dipper. Kättuarajee paid two seal-skins for one charm (no. 79), for another the flesh of a common seal and a large seal-skin for a pair of trousers, and for a third (no. 66) a head-cloth (for his wife). Qiwiŋaɹaaq paid for a charm (no. 54) with a wooden tray; the same charm had previously been paid for with beads and a seal-skin. Teemiartissaq had paid for one of her charms with a hunting-line (no. 55); and for another (no. 87) which she had bought from old Iliŋŋuakkee, (known from Holm's expedition, see First Part, pp. 6—7), she had paid the meat of a bearded seal, and its intestines.

Certain of these charms almost have the character of "cheap household remedies," which are meant to save the poor or sick

person or his family the greater expense of calling in the angakok. This holds good of no. 55, for example, where the escaped souls of the sick person are exhorted to return, and of their own free will re-attach themselves. Otherwise, the guardian spirits of the angakok must be set in motion, in order to fetch them, but the angakok is expensive to call in.

The form of most magic prayers is identical as regards position, character, and repetition of the words, and as regards the pitch and tempo of the voice. The length (the number of lines) is somewhat variable. Apart from one exception, they all begin with the ever repeated refrain: *éà*; *éà*, with a marked pause between each *éà* (cf. p. 276). The word has two distinctly separated short sounds of the usual phonetic value, [*e*] a little more strongly stressed than the [*a*]. Hereupon follows the first "strophe," consisting of only one or two words often expressing a question, and said twice, with a slight pause between each line. Then, again, follows the refrain, with the same pitch and solemnity as at first. Then the next strophe, constructed exactly like the first, and often giving an oracular answer to the question, and in such a way that the answer is repeated with a slight pause. Again comes *éà*; *éà*, after which comes the next strophe. Finally, and yet again, the refrain. — In no. 83 the refrain is not *éà*, but the equally mystic word *qulá*. The meaning of these words are unknown.

The refrain and the strophes are neither shouted, nor sung, nor whispered. The voice keeps a controlled tempo and medium strength, and a peculiarly impressive and mystic tone, as if the prayer were meant to be heard by one who is quite near and need not be summoned.

Linguistically, the formula has not always the form of a prayer. In many of the formulae the verb is not in the optative or imperative mood, but in the indicative. But the enunciation of the fact itself is a paraphrase of the wish that it shall be so, the formula being in reality meant optatively. When the hunter, in his kaiak, murmurs or recites: "I ness the ness, I round the ness, what will it give me? A bear it will give me," then he means: I wish I might see (get) a bear when I have rounded the ness. Or when he enchants: "the seal is compliant, it comes to meet me, it comes right up to my tent" — or "I pat the cheeks and tusks of the walrus, it becomes compliant and tame" — then he means: would that it might happen thus. In the same way, when moving into his winter house in the autumn: "The evil spirit moves past me, regardless of me, I remain healthy" — which means: would that he might pass me without heeding me, and would I may not be ill!

The symbology in the prayers is, no doubt, more apparent than real. We are accustomed to see symbology and poetry in such utterances. In reality, the Eskimo thinks of something more substantial when he says: "I breathe with the lung of the caterpillar and the bat (no. 49)," or "I wish that the bat inside me might disappear

(or fly away)" (no. 50). He thinks that these words will really give him the capacity of the thing mentioned: not just that a bat shall come into him, but that the word for this rare animal with its peculiar qualities (quite as other similar, holy words), is supposed to have a magic power which acts in the same way as what we call a natural element. At the back of the holy or strange word he feels in his heart the magic power of the wish, and believes in its realisation. The very manner in which he recites the prayer acts, no doubt, as a suggestion on his mind.

In various formulae the symbology (i. e. the nature of the magic forces) is related, as for example in those of Akernilik and Attiartertoq (no. 61 and 83). Akernilik wishes to appease the anger of the walrus, and says: "I stroke your cheeks and pat your tusks." Attiartertoq wishes to avert the cunning of his mortal enemy, which pursues him on the ocean: "I gently stroke your cheeks, you have become appeased."

In the formula against the risk from a shooting-star (no. 85) the symbology is not meant less substantially than in the foregoing. The most important point lies, here also, in the magic of the word, which is not fictional but real, according to the Eskimo conception of nature. —

In these magic prayers the East Greenland Eskimo has through the ages preserved a page from his primitive views on life which was long unknown. Some few examples have been given previously by G. Holm, C. Kruuse, and C. Rosing;[1] the latter in Greenlandic, and all collected at Ammassalik. As several of the specimens contain interesting details, I give most of them, translated into English, in the supplement to mine. As regards the manner of using these prayers and their place in the East Greenlanders' religion, I refer to the special section thereon.

Meant to be recited in private, and interlarded with holy words, these prayers had for the Eskimo become as blood of his blood. Each time he had to face a critical moment in life he could grasp at this religious help. These holy poems are of just as much importance for the adult as the petting songs were for the child, or are even more weighted with vital importance. They reflect and exhale the seriousness of life.

A. HEALTH

No. 49. Health.

Aleqaajik.

Several of the formulae are bound up with an amulet, which is worn by the owner, or hidden in his boat, weapon or clothes (cf. First Part p. 631). Together with this magic formula was the old bit of an anorak, which had been made into an amulet. Aleqaajik had bought this formula, which is to bring about good health, with the amulet from Saka's mother Qac^{w}sa herself, by paying a large seal-skin for it. When she got a daughter, and the latter was at the point of death, she used the formula.

[1] Holm (1888), p. 334, cf. here, First Part, p. 305; Kruuse (1902), p. 213, cf. Medd. om Grønl. (1912), pp. 41—43; Rosing (1906), pp. 60—62.

ea ea co·r anerneranik	1	With whose lungs
anerneqarpoa		Do I breathe?
ea ea qut·oit·äp anernerane	2	With the lungs of the butterfly's larva
anerneqarpoa		I breathe.
ea ea picseŋe·toa	3	I am strong and healthy.
ea ea co·r anerneranik	4	With whose lungs
anerneqarpoa		Do I breathe?
ea ea awoŋe·rtep anerneranik	5	With the bat's lungs
anerneqarpoa		I breathe.
ea ea picsere·toa	6	I am strong and healthy.
ea ea asiarte·p	7	Asiartik
asiarte·p	8	Asiartik
ea pulàneq ajülertiwa	9	Cannot creep into me.
ea ea	10	—

Notes. — 1. *co·r* in place of *co·p* (cf. no. 62). — 3. This might be translated by 'I am invulnerable, or immune.' — 5. *awoŋe·rteq* (cf. Kleinschmidt, *avingaq*) described by some as a little four-footed animal which can fly (the bat is sometimes seen at Ammassalik but not captured), by others as a bird which is seen only by the angakut. — 7 (8). *Asiartik* (or *Asiarte·q*?), which is also mentioned in no. 51 as a bringer of sickness, is an evil being from the other world: literally, as it seems, 'the one which moves or wanders beyond (to the invisible world)' and, it is probable to be understood, which comes from the beyond, in other words, the message-bearer between this world and the other. My informant signified him as *toqun·arter*, 'fatal, poisonous.' Kuannia explained the name by a monster, a demon, which roams around as a wolf. He likened this being to an *Inoruseq*, an inland dweller, etc. Cf. nos. 51, 86, 88, 93.

No. 50. Against Internal Pain.

Akernilik.

ea, ea suna ilime·wara,	1	What lives in my inside?
suna ilime·wara?		What lives in my inside?
ea, ea sermertïwa	2	The great ice (the inland ice).
awaŋ·iart·e, awaŋ·iart·e·	3	I would it might go in two![?]
ea, ea suna ilime·wara,	4	What lives in my inside?
suna ilime·wara?		What lives in my inside?
pe·rte	5	I would it might go away!

Notes. — 1. May also mean: 'What have I as fetus inside me?' — 2. I imagine the meaning to be: a stiffening pain, as if my inside were hard as the ice. — 3. According to Kuannia's interpretation, *aweriarte* is meant here (*aweqit·iŋo*) < WGr. *awip·oq* which means either: 1) separate in two parts, or, 2) has shingles, a sort of eruption which appears as a ring round the waist. (Kleinschmidt, Ordbog p. 63). Here, therefore, the wish is that "the ice" may go in pieces. But our WGr. kiwfaq (maid-servant) understood the EGr. *awaŋiarte* to be the same as WGr. *awiŋ·aq* a 'fabulous animal' (cf. in no. 49 *awoŋe·rteq*), and her interpretation is really confirmed by another charm of Aleqaajik, see no. 93, p. 276 (*awaŋiarce·p*). Cf. Labrador *aviŋaq* 'lemming.'

No. 51. Against Sickness (I).

Akernilik.

The meaning seems to be this: the dawn's (or the morning star's) hound approaches; put my dog's harness on it, and drive in a sledge out to the horizon to fetch home the sick person's lost soul! (Cf. no. 93).

The refrain of the incantation is repeated for each line.

ea···

suna ak·erpa·^{w}na	1 What approaches me?
ut·unerip qim·ia ak·erpa·^{w}na	2 The hound of the dawn approaches me.
qim·im·ale an·iwine anit·ŋo	3 Put my dog's harness on it,
asiartik a^{w}t·a·tugo	4 Send off Asiartik!
a·^{w}ta·puɹit	5 You are sent off, and well on the way.
suna ak·erpa·^{w}na	6 What approaches me?
ut·erit·äp qim·ia ak·erpa·^{w}na	7 The star's hound approaches me,
qim·imale aniwigin anit·uŋo	8 Put my dog's harness on it,
asiartik a·^{w}ta·^{w}tuŋo	9 Send off Asiartik!
a·^{w}ta·ipuɹe	10 You are sent off and well on the way.

Notes.— 2 and 7. The dawn's and the star's hounds are presumably meant to be one and the same, but what is referred to I do not know. Possibly there is some connection with the star, *Aseet* (cf. G. Holm, First Part, p. 105). — 4 and 9. About Asiartik, the wanderer and the bringer of sickness, see no. 49.

No. 52. Against Sickness (II).

Akernilik.

ea ea	
o·marcarpara	1 I make it alive,
e·uŋuna o·mata·	2 That person's heart,
at·a·^{i}t o·marpoq	3 Only now it (or he) lives.
pisik·a	4 His leg, [?]
o·masarpara	5 I make it alive —
o·mata·	6 His heart.
at·a·t o·marpoq	7 Only now it (or he) lives.

Notes. — 2. *e·uŋuna* probably instead of *e·um una* (WGr. *inup una*). — 4-7. The meaning is probably: he is able to rise and go again.

No. 53. Against Sickness (III).

Akernilik.

The cause of the sickness emanates from below, from the ground beneath the place of the platform.

ea ea	
co·p qa·ɻänik	1 From whose (what animal's) skin
qa·rarpoa	2 Have I my platform skin?

qernerta·tap qa·i̯äne	3 From the black guillemot's skin
qa·ra·rpoa	4 Have I my platform skin,
erquŋut·e·p qa·i̯äne	5 From the sand-skipper's skin
[*qa·rarpoa*]	6 (Have I my platform skin).
picere·rtiwa	7 I shall get well!

Note. — 2. *qa·i̯a* the skin covering on the platform where one sleeps. — 5. Akernilik explained that *erquŋut·e* were little animals in the lakes, the same as WGr. *kiŋuit*. Perhaps it is rather a sort of crustaceous animal (in lakes) than a sand-skipper. — 6. This line, I think, is to be interpolated.

No. 54. Recovery from Sickness (I).

Qiwiŋaɹaaq. AB.

Magic formula for "recalling lost souls", i. e., for recovery from sickness. Qiwiŋaɹaaq had used it when she once had "lost her soul to the lake" as the result of her having drunk of the fresh water in the pools of the bog before her time of abstinence after a miscarriage had expired. This breach of obligatory abstinence brought its own punishment in some of her souls being torn away to the lake (*imermuŋ tarne··rama*), and this formula was to get her back her souls by her own efforts (without her seeking assistance from an angakok). — I recorded it in two copies, and on two different occasions, both from Qiwiŋaɹaaq; I got the most complete version, B, on the last occasion. Moreover she gave two different authorities, which, I suppose, must be due to a lapse of memory, as she would scarcely have paid twice for the same formula. She first (text A) stated that she had bought it from Taamaakajik, an old bald woman in Sermilik fjord, and had paid her a wooden meat-trough for it. Taamaakajik was herself said to have at one time bought it for a piece of seal-skin and some beads. Next (text B) she mentioned Qilaŋätsa, a woman in Ammassalik fjord as selling her it; from whom she had bought it for a seal-skin, from which she had sewn herself a pair of trousers. This magic formula is almost identical with no. 55.

B

ea ea tarnak·a	1 My souls,
im·e·ŋ ak·erin	2 Of yourselves ([or] from the lakes) come hither!
ea ea tarnak·a tarnak·a	3 My souls, my souls
iwertigin	4 Make yourselves fast!
ea ea tarnak·a	5 My souls
im·e·ŋ ak·erin	6 Of yourselves come hither!
ea ea tarnak·a	7 My souls,
ea im·e·ŋ iwertigin	8 Of yourselves make ye fast.
ea ea	

A

ea ea tarnâk·a, tarnak·a
ea ea im·e ak·erin
ea ea tarnak·a
ea ea im·e iwertigin
ea ea

Notes. — 1-2. Here we meet with the difficulty that the subject (*tarnak·a*) is in the plural and the verb (*ak·erin*) in the singular (2nd person). In no. 55, of which the contents are similar, the grammar is better arranged. The only solution I can see is that in the first formula the grammatical rules are observed less ceremoniously than in the last. As regards *im·e·ŋ* (*im·e* in A), when I took the record of these formulae I conceived this word to be identical with *im·inik* 'from the lake, or lakes', which suits the context in lines 2 and 6, but not in line 8. Meanwhile, a comparation with no. 55 shows that here we possibly have another word before us, viz., *im·e* 'self, oneself' (*im·iniŋ* 'of oneself'), thus understood by Kuannia also. The point of these formulae is that the user cures himself by exhorting his own souls. It is possible that this is to be understood analogously with no. 90, where the soul is called back from the heavens, and no. 89?

No. 55. Recovery from Sickness (II).

Teemiartissaq.

"My magic formula to make fast robbed souls, unaided" (*ta·rnalisiŋa*). This is the patient's prescription which, being cheaper, can be employed before it becomes necessary to send for a doctor (angakok). An angakok, Qaasüararter by name, had robbed Teemiartissaq of some souls, but she made herself healthy by means of this formula. She had formerly bought it from Narsiŋarteq for the price of a hunting-line which she had got from her husband.

ea ea ak·e	1 Come hither,
tarn·ak·a ak·e	2 My souls, come hither!
ea ea nam·ine iwerte	3 Yourselves make ye fast!
tarn·ak·a im·e iwerte	4 My souls, of your own accord creep in!
ea ea pusaqiartiŋo	5 Again slinking therein(?)!
ea ea tarn·ak·a ak·e	6 My souls, come in!
ea ea im·e iwerte	7 Of your own accord make ye fast
tarnak·a im·e iwerte	8 My souls, of your own accord creep in!
ea ea	

Notes. — 3-4. *iwerte* either 'make ye fast' or 'creep in' (in the small narrows of my body where you have your home). — 5. *pusa-* is probably the same stem as WGr. *pula-*.

No. 56. Against a Boil.

Aŋittäŋŋe.

Aŋittäŋŋe had bought this magic song up north from Nuttäŋŋeq Poŋojoortoq, and paid for it with tobacco equal in value to a seal-skin. It seems to be an expedient for curing a boil or swelling.

ea po·iŋa	1 My boil
ea po·iŋa qa·rserpara	2 I do my best to get my boil to break,
ajuwa·r qa·rserpara	3 I get my swelling to break,
ea ajiwara·r qa·rpara	4 My little swelling I got it broken.
ea	

Notes. — *qa·rtip·ara*, I get (got) it to break, namely (according to Kuannia) by tearing it open with my nails.

No. 57. Against Vomitings.

Teemiartissaq.

Teemiartissaq used this formula when she became dizzy, and suffered from vomiting.

ea ea kise ne·la· ne·wara	1 Whose food have I eaten?
ea ea ke·ke·m ne·la· ne·wara	2 The falcon's food have I eaten,
ea ea ti^{w}c·eqüinaŋ·itseq	3 That which will not be vomited,
ne·wara — ea ea	4 That have I eaten.

Notes. — 2. *ke·ke·q*, taboo word for WGr. *kis·aviarsuk*, at Ammassalik *nap·alikitseq*. — 3. = *me·ia·naŋ·itseq*. — Other birds which often cast up their food are known. The falcon is not such a one.

No. 58. The Patient's Raising.

Teemiartissaq.

Formula for inducing the patient to rise from his couch. It is called the patient's 'get up' remedy (*mak·in, so·iart·ät mak·ita·*). Teemiartissaq got it from an old woman in Sermilik and paid her well for it, as it was very valuable. She gave her something for each finger: a bracelet, a string of beads (as a lace for her anorak), a spoon, a pair of scissors, a needle, a fire-making apparatus, a lance-head, etc., ten articles in all. She declared that the formula had often helped her when she had been ill.

ea. ea. it·e·ŋ. makiŋit	1 Stand by him! Arise!
ea. ea. it·e·ŋ. ea. iterin.	2 Stand by him! Awake!
ea. ea. it·e·ŋ. it·e·ŋ. makiŋin	3 Stand by him! Stand by him! Arise!
ea. ea. it·e·ŋ. it·e·ŋ it·erin. it·erin	4 Stand by him! Stand by him. 5 Awake, awake!
ea. ea. mak·it	6 Get up!

Notes. — 1-4. *it·e·ŋ* (< *it·eruk* or < *it·e·rv·k*) was explained by the informant by *it·e·rtorpa·ra* (= *-pa·ŋa*) which I then understood as 'he defends, or protects, me.' Kuannia wanted to comprehend *it·e·ŋ* differently, namely as a very condensed form of *i^{w}t·iŋe·ŋ* 'you, one says,' i. e. 'it is you who are called on, do you hear?' and certainly the termination *-ŋe·ŋ* at times occurs in a very impaired form (as *-ŋeŋ*, *-ŋin* etc.). On the other hand there is Teemiartissaq's own explanation, which, however, is itself open to several interpretations ('he makes room on the platform for me', moves me aside', or 'he blushes for me'). If I have kept to the above given interpretation it is out of regard for the suffix *-tor* (cf. WGr. *-sor* in *iʟ·ersorpa·ŋa*), and for the better sense of the interpretation.

Fig. 48. *From Ammattiwik Fjord. Attiarterloq's* umiak with accompanying kaiak rowing along the fells laden with camping outfit, poles, tent covers, cooking utensils, dogs, a bale of dried caplins resting on the bow, a drying frame protruding near the stern. The steerer of the umiak is the old widow *Tatwtaqujuk;* the kaiaker her son. (July 10, 1906. W. T. phot.)

B. HUNTING

No. 59. Success when Hunting (I).

Akernilik.

Formula for the kaiak paddler when he is hunting on the sea. The wild marine animals are appeased and rendered harmless by these words.

ea ea kiʷkaluätsa·tutin	1 You who are the common seal
manertua·iputin	2 You are always compliant —
ea ea qaŋᵉₐlera·ⁱtuɹin	3 You who are the Greenland seal
manertua·iputin	4 You are always compliant —
ea ea ut·o·tulin	5 You who are the bearded seal
manertua·iputin	6 You are always compliant.

Variants (Phon.). — *ea ea (na·ka) manertua, kiʷkaluät·a·tutin manertua ip·utin ea.*

Notes. — 1-3-5. The names of the seals are, as usual, paraphrased by holy words.

No. 60. Success when Hunting (II).

Akernilik.

In order to be successful when hunting out on the sea, the hunter pronounces this formula from the entrance opening of the tent. The animals' names are all rendered by sacred words.

ea ea am·arqime napa·inarpoa	1 In the tent-opening I stand erect,
co·p tikip·a·ga	2 What comes to me?
ea ea kiʷk·aluätˢa·p tikip·a·ga	3 An old male seal comes to me.
ea ea amarqime napa·ⁱnarpoa	4 In the tent opening I stand erect,
co·p tikip·aga	5 What comes to me?
qaroliŋa·rte·p (or *qawuler-a·rtip*) *tikip·a·ga*	6 A Greenland seal comes to me.
ea ea amarqime napa·ⁱnarpoa	7 In the tent opening I stand erect,
co·p tikip·a·ga	8 What comes to me?
apert·e·p tikip·a·ga	9 A crested seal comes to me.
ea ea amarqime napa·ⁱnarpoa	10 In the tent opening I stand erect,
co·p tikip·a·g̃a	11 What comes to me?
ut·o·p tikip·a·ga	12 A bearded seal comes to me.
ea ea amarqime napa·ⁱnarpoa	13 In the tent opening I stand erect,
co·p (co·m) tikip·a·g̃a	14 What comes to me?
co·ke·p tikip·a·ga	15 A spotted seal comes to me.

ea ea amarqim·e napa·inap·oa 16 In the tent opening I stand erect,
co·p nartip·a·ga 17 What crosses my way!
at·aŋ·uarte·p nartip·a·ga 18 A white whale crosses my way.

ea ea amarqime napa·ⁱnarpoa 19 In the tent opening I stand erect,
co·p nartip·a·ga 20 What crosses my way?
täs·aralit·e·p nartip·a·ga 21 A walrus crosses my way.

ea ea amarqime napa·ⁱnäp·oa 22 In the tent opening I stand erect,
co·p nartip·a·ga 23 What crosses my way?
qaqerto·p nartip·a·ga 24 A polar bear crosses my way.
qaqit·uartigile 25 I would it might creep right up
(*s. qaqertunile*) (to me)!

Notes. — 1. *aniarqit* is the opening made by lifting a flap of the tent curtain. *napa·ⁱnarpoq* 'stands erect without doing anything' (waiting). — 17-18 (and 20-24). WGr. *narsup·a·* 'the man or the animal comes athwart the other's way, and is seen by him.'

No. 61. Walrus Hunting (I).

Akernilik.

A formula when hunting a walrus, to subdue its fierceness when it is harpooned and the close fighting begins. "But it was of no use to me" added Akernilik "I never succeeded in getting a walrus."

ea ea
täseraliŋa·i̯tiaq na·lup·ara 1 The walrus, I harpoon it,
erce manisit·i̯ŋo 2 Stroking its cheek,
manertua·i̯puɹit 3 You have become quiet and meek.
täcarala·i̯tiaq na·lup·ara 4 The walrus, I harpoon it,
qam·uŋutak·i manisit·oŋo 5 Patting its tusks.
manertoa·i̯poɹe 6 You have become quiet and meek.

Notes. — 2. Cf. WGr. *maniwa·* 'lets it be influenced or treated in a certain way', for example stroking with the hand (which makes it smooth, dry, submissive, etc.). Here, about the mitigation of the animal's anger. — 3. WGr. *manorʟorpoq* 'the pain is soothed, assuaged.' Here, about the anger; cf. no. 83, where *maniŋe·-* answers rather to WGr. *manigor-* 'humbles oneself, becomes tame.'

No. 62. Walrus Hunting (II).

Umeerinneq.

ea ea sumu aŋiniarpoa 1 Whither shall I go hunting?
ea ea kaŋerme aŋiniarpoa 2 To the headland will I go hunting
ea ea una kisi pila·wara 3 What sort of one shall I stab there?
ea ea toliäta pila·wara 4 A walrus shall I stab?
ea ea uwan·ut piumat·une 5 As it will come to me.

Notes.— 4. 'One with a (large) eye-tooth' (*tule·ia·k*, viz. 'the tusk of the walrus'). The termination *-äta* is not clear to me. Elsewhere (no. 108) we have the same word in the form *tule·iti* (< *tule·ialik*?).

No. 63. Hunting Seals that have Crept onto the Ice.

Umeerinneq.

Formula for luck in securing a seal that has crept up onto the ice. The hunters crawl along the ice towards the sleeping seal to slay it. Kuannia presumed that the formula had been used by a hunter who had been ill, or who had become abstinent after a death.

/: *ea ea sume nala·woa* :/	1 Where do I crawl on my stomach?
/: *ea ea ulusame nala·woa* :/	2 On the ice I crawl on my stomach.
/: *ea ea una ke· pila·wara* :/	3 What sort of a one shall I slay?
/: *ea ea ki^{w}kuluät·iar pila·wara*:/	4 A common seal I shall slay.
/: *ea ea aji^{w}ŋ·a·^{u}tua* :/	5 I am quite recovered.

No. 64. Success when Hunting (III).

Aŋittäŋŋe.

On the hunter's departure to hunt on the ice, his wife or his mother furnished him with the following magic formula, to secure him good fortune.

ea iker a·maqa·	1 The bay is thawing hard,
ea puiline a·maqa·	2 For the seals it is thawing hard,
ea piläsàn·oŋ	3 For the benefit of your game,
ea aŋiläs·àn·oŋ	4 For the benefit of your catch.
ea piläsàn·oŋ	5 For the benefit of your game.
ea	

Notes. — 1-2. "The bay" viz. the ice in the bay. *a·maqa·* is said of the ice when, in the spring, it begins to have holes, and to be insecure. "When there is open water for the seals." — 4-5. About as in no. 65, l. 9-10.

No. 65. Success when Hunting in Kaiak.

Aŋgittäŋŋe.

Aŋittäŋŋe got this magic formula from Kilime in the north. His payment for it was the foreshaft of a lance, the point of a bird-dart, and a dipper. It is used by the kaiak paddler to allure seals or bears.

ea awale·ŋ	1 The ness
awale·ce·rpara	2 I am about to ness it.
ea awale·r	3 The ness
ea oiarpara	4 I am about to round it.
ea sunamiŋ·a tuniwa·ŋa	5 What will it give me?
ea sünamiŋ·a ut·um·e tuniwa·ñra	6 What will it give me to-day?

ea sünamiŋ·a tuniwa·ra 7 What will it give me?
nan·imik tuniwa·ra 8 A bear it will give me
piläcän·oŋ 9 For my speedy catch,
aŋïlë^{w}sän·oŋ 10 As my speedy spoil.
ea

NOTE. — 2-3. I am about to round the point.

No. 66. Hunter's Security against Hidden Dangers.

Mitsuarniaŋŋa.

Formula to insure life (*e··süsa·nik, e·umät·ine pic·ere·kïtiŋo pic·are·kïta·*), for example when the hunter has to cross thin ice which is not safe.

ea, ea akia pujortoq 1 The land over yonder is in mist,
qanërme it·seqa·wame 2 How am I, I wonder?
mat·a·ma merse·t^{w}a·^{i}me 3 Nevertheless, a sewing needle
akil^{w}a·me·rqartiwa 4 Have I for my countervail.
ea, ea

NOTES. — 2. I understand *it·seqa·wa* to be a compound of the verb *ip·oq* 'is' and the suffix *-tsap·oq* which expresses strong emotion. The affix *-me* after both the interrogative *qaneq* and the verb lends force to the impression of inquietude of mind. — 3. *mat·a·ma* usually means 'although' in connection with a (transitive) participle. — 3-4. The meaning is rather obscure. Kuannia thought that *merse·t* might, at Ammassalik, be the same as *merqit* (here, 'hair about the groin'), which no doubt is wrong; and that *akil^{w}a·me·q* might indicate the man's sexual organ, in which nothing speaks in favour either. The explanation of Mitsuarniaŋŋa, my informer, was to the effect that this word (like the whole formula) signified the man's defence against the dangers of life.

No. 67. Success when Bear Hunting.

Kättuarajee.

Magic formula for use when bear hunting. Before the hunter leaves the land to walk or sledge out over the ice he pulls his hood over his head and gives voice to the words, holding a hunting-knife in his hand (Kättuarajee said "another man's knife"). Kättuarajee had learnt this formula from the old hunter, Pooŋojortor, far within Ammassalik Fjord. At that time they lived near each other in tents. Pooŋojortor himself said to young Kättuarajee: "I shall instruct you in sharp-sightedness," (*artartsersüak·in qern·im·i*) meaning a magic formula for the procuring of sharp sight in discovering game. They then left the tents together, so that no one should overhear them, and Pooŋojortor uttered the words. Kättuarajee paid him for them with tobacco, and Pooŋojortor then ceased to go bear hunting. Kättuarajee has since got 5 bears (amongst them a mother with her young).

|: ea ea kise$^{r}_{p}$ qe·ŋa·ni 1 What animal's sharp sight
qe·ŋaqarpoa :| 2 Have I for my sharp sight?

/: ea ea quse·r qe·ŋa·ni 3 The gull's sharp sight
qe·ŋaqarpoa :/ 4 Have I for my sharp sight [?].
ea ea

Notes. — 1-4. *qe·ŋa* (or *qiŋa·*, *qiŋa*, the narrator's pronunciation was uncertain), was explained for me as 'a sight instrument, a spy-glass.' The interpretations are uncertain, as there are several words resembling it which refer to a beak or a nose. Poŋojortor's *qern·im·i* (see above) seems to point to the stem word *qiner-*, from which the West Greenlanders have formed a word for a spy-glass (*qernut*, *qerŋut*, *qiŋ·ut*, all three forms occur). But what is the gull's 'eye-glass'? Does the word stand in relation to the verb *qe·ŋawoq*, which is used of the eye's attitude (squint eyes, Mongolian eyes)? Perhaps squint eyes are considered to be particularly sharp-sighted. Or are we, by *qe·ŋa*, (*qiŋa*), to think of *qiŋa·i* 1) 'a person's or an animal's nostril', 2) a protuberance at the root of certain birds' beak (the swan's, for instance)'? Several interpretations are possible then, of which, however, only one can be the right one. Most likely the narrator's suggestion of spy-glass points in the right direction, as this word may have had a more primitive meaning in the Ammassalik language before the European sight instrument was known (and introduced) there, something like 'sharp eye' or 'peep-hole.' A bear is, as is well known, killed easily enough when once it has been discovered, but on account of mimicry (white on the white ice) it is difficult to discover.

C. BURIAL AND MOURNING

No. 68. Hunter's Mourning after a Death.

Mitsuarniaŋŋa.

Formula for a mourner to be said on the third day after the day of death or the day of burial. It it used to insure fine hunting weather, in as much as the kaiak paddler employs it before setting out on his journey. "Poor land" means land without living thing (game).

ea ea
pe··ca^{r}man·a 1 Poor it is
nuna man·a 2 This land,
pe·caman·a 3 Poor it is
siki man·a 4 This ice,
pe·caman·a 5 Poor it is
silarman·a 6 This air,
pe·ca^{r}man·a 7 Poor it is
imarman·a 8 This sea,
pe·caman·a 9 Poor it is.

No. 69. Success when Hunting, after Mourning.

Qiwiŋaɹaaq.

Formula for a hunter when mourning has ceased and he again goes hunting in his kaiak. As usual in those magic formulæ the names of the seal is indicated with words from the ritualistic language.

ea ea ikirman·a ki^{w}ḳaluäcsa·ɬua 1 This bay's only common seal
nät·orpak·ia 2 I come across it.

ea ea ikerman·a qasiŋiarte··tua 3 This bay's only spotted seal,
näʷt·orpak·ia 4 I come across it.

ea ea ikirman·a màs·arte·tua 5 This bay's only bearded seal,
näʷtorpak·ia 6 I come across it.

Notes. — 2 (4 and 6). The word resembles WGr. *näʷʟ·erpa·* (Kleinschmidt *navdlerpâ*), < *nâlik* 'he gets on a level with it', but perhaps the meaning is closer to *näʷʟ·orpa·* (Kleinschmidt *navdlorpâ*), < *napiwa·*, litterally 'breaks it in pieces', put possibly used metaphorically, that is just as if he crosses the way of the animal or as if the surface of the bay breaks up when he crosses it (?).

No. 70. First Time on the Ice after Mourning.

Keersagaq.

Formula for mourners who go out on the ice for the first time after their mourning is over.

ea ea pujorpoa 1 I steam with corpse vapour.
pakʷartiwik kisime pujoŋ·it·ät 2 The great up there alone are without corpse vapour.
ea ea pujurpoa 3 I steam with corpse vapour.
sakʷoartiwik kisime pujoŋ·it·ät 4 The great down there (in the sea) are without corpse vapour.
ea ea ilérpoa 5 I am hidden (?)
tinin·e·tu uline·tu 6 At both ebb and flood of the tide,
ea ea kit·iŋane ilérpoa 7 At its boundary I am hidden.

Notes. — 1. Cf. nos. 74 and 76. — 2. 'The great up there.' According to Keersagaq the talk, here, is about the dwellers in the heavens, the souls of the deceased who live in the land of the moon, and who follow the behaviour of the mourners, and are wrath with them if they do not behave in the correct way. — 4. 'Those down there.' Here, there is reference to the deceased who have gone to the underworld (*at·erne*) in the sea ("from where they sometimes creep up like dogs"). — 5. Thus, according to Keersagak ('hidden in the ground, invisible'). — 7. 'boundary' i. e. the moment of transition from ebb to flood and from flood to ebb.

No. 71. On the Ice after Mourning.

Kättuarajee.

Formula for use after mourning, and when one is to go out on the ice for the first time. Kättuarajee got it from Keersagaq's mother, who had herself used it when, after her little daughter's death, she first went down to the ice. He gave her his wife's head-kerchief in payment. After she had recited the formula down on the ice of the beach, the mourning woman took snow from the surface of the ice and carried it up into the house (it is used for drinking water to melt in the water-barrel).

ea, ea —	*/: tum·arpoa :/*	1 I tread
ea, ea —	*uluca· qa·ɪane*	2 On the surface of the thin ice.
	tum·arpoa	3 I tread,
ea, ea —	*/: pe·tsoŋut·oa :/*	4 I am become poor.
	/: nunara·rman·a :/	5 The new ground, this here,
ea, ea —	*/: pe·tsåm·an·a :/*	6 The poor one here.
ea, ea		

Notes. — 4. "Poor" — namely after the long time of mourning and fasting. — 5. *-ra·r* < *rqa·r*? Kättuarajee explained that they said so because the weather had become fair, and the ground had appeared after the melting of the snow. — 5-6. Probably said about the whole district roundabout, which seemed to him poor in game.

No. 72. Kaiaking after Mourning.

Keersagaq A. Akernilik B.

According to Keersagaq, this is a magic formula used on the hunter's first trip in his kaiak after his mourning (after a death) is finished. Before he sets off to cross a bay, or to round a point, he must recite it. By aid of the attributes of the water-beetle he makes himself invisible to the marine animals and unassailable by the spirit of the place.

In the variant received from Akernilik, the words are almost identical, but the two authorities differed in explaining one of the decisive words (cf. the notes).

A

ea ea	
co· $a^{w}t·a·nik$ $at·^{o}_{e}qarpoa$	1 Whose curtain have I for my curtain?
ea ea	
tirqe·ŋale·p $a^{w}t·a·nik$ at·eqarpoa	2 The water-beetle's curtain have I for my curtain.
ea ea	
ika·rasik·iŋa	3 I long to set off across the bay.
ea ea	
co· $a^{w}t·a·nik$ at·eqarpoa	4 Whose curtain have I for my curtain?
ea ea	
teqe·ŋale·p $a^{w}t·a·ni$ at·eqarpoa	5 The water-beetle's curtain have I for my curtain.
ea ea	
kaŋeŋ oiaäsik·ïwa	6 I long to round the promontory.

Notes. — 1. *$a^{wt}·a$* (*$a^{w}t·a·nik$*, same stem is meant in *at·eqarpoa*, i. e., *$a^{w}t$-aqarpoa*) signifies, according to Keersagaq, 'a dried skin which is suspended in front of the inner opening of the house passage when the angakok performs his rites there.' It answers to WGr. *$a^{w}s·a·^{i}t$* 'their curtain' (also used about a theatre curtain). In Kleinschmidt's dictionary (pp. 64-65) this word is explained as 'something which prevents another from coming to oneself', and is there connected with the verb *$a^{w}s·a·erpa$·* 'he gets out of his way.' According to Akernilik, on the other hand, we here have to do with the word

which answers to WGr. *as·a·it* 'their hands, fingers', as regards the water-beetle this must mean 'its antennae' or 'its forelegs.' Possibly the explanation is that Akernilik spoke about the animal's legs or claws, and Keersagaq about its antennæ (which had to be understood as a kind of 'curtain'). If a person has the claws of the water-beetle for fingers, it is that he may scratch with them, and thereby frighten away the pursuing evil spirits. If the meaning is that the man has a 'curtain' (or two) for his hands, it is that this may hide or shut him off from the same pursuers. Both explanations can make good sense here. — 2 and 5. *terqe·ŋalik* (or *-liaq*) is a beetle which lives in lakes. Possibly a water-beetle (*Columbetes*) is meant, which is found in Greenland in two smaller forms, but another kind of beetle (a 'whirler'?) might also be meant.

B.

ea ea
iker man·a nät·^{w}ariga man·a 1 This sound, I have just arrived right outside it (in my kaiak).
ea ea
co· at·a·niŋ ateqarpoa 2 Whose hands have I myself for hands?

ea ea
terqiŋ·alïäp at·a·niŋ ateqarpoa 3 The former water-beetle's hands have I for my hands,
ea ea
naliŋin·alïäp at·a·niŋ ateqarpoa 4 The former Greenland seal's hand have I for my hands,
ea ea
kaŋeŋ uia·i̯sup·ara 5 The promontory, I long to round it.
ea ea

Notes. — 4. Kuannia thought that the word *naliŋin·a*, the East Greenlanders' name for the tabooed *a·ta·q*, should here be taken in its original meaning: 'anything whatever' (any animal's whatsoever), but this seems meaningless. In the Ammassalik language it has a double meaning, viz., 1) 'one or another whatsoewer, 2) Greenland seal.

No. 73. Hunting in Kaiak after Mourning.

Keersagaq.

Magic song for the mourner when, for the first time after a death, he goes down to his kaiak intending to sally forth. It is an expedient to secure speed and a fine catch on the journey (*ilinerce·t sarqariara·me*).

ea ea ti̯tserpoa 1 I drift sideways before the wind (in my kaiak),
so·t tikip·a·ŋa 2 Who comes to me?
ea ea ki^{w}kulïäc·a·t tikip·a·ğa 3 The common seals come to me.
ea ea til·^{s}erpoa 4 I drift sideways before the wind,

so·t tikip·a·ğa 5 Who comes to me?
maca·p tikip·a·ğa 6 The bearded seal comes to me.
ea ea co·t tikip·a·ğa 7 Who comes to me?
qa·ŋalïwâtsa·p tikip·a·ğa 8 The Greenland seal comes to me.
ea ea co·t tikip·a·ğa 9 Who comes to me?
aperte·m tikip·a·ŋa 10 The crested seal comes to me.
ea ea co·t tikip·a·ğa 11 Who comes to me?
at·aŋ·uarte·p tikip·a·ŋa 12 The white whale comes to me.
ea ea co·t tikip·a·ğa 13 Who comes to me?
sicarale·p tikip·a·ğa 14 The walrus comes to me.
ea ea

No. 74. Corpse Vapour after a Funeral.

Kättuarajee.

This is the mourner's magic formula for use in dispelling the *pujoq* ('mist, smoke, steam, vapour') of the corpse. Angakut says that the surviving relative of the deceased gets *pujoq* round his head and on his fingers from the corpse. It is invisible to all others save to angakut. At Ammassalik, according to Kuannia, *pujórpoq* 'he or it smokes, has smoke', meant about the same as *át·erpoq* 'he fasts, refrains, from regard for religion, from certain kinds of food and occupations.' In other words, it is a question, in this formula, of a ritualistic confirmation of the state of uncleanness incident to death, and perhaps, too, of the magic incantation (obviation) for the same.

ea ea pujortoŋ 1 He (she) is infected with corpse vapour,
ea ea ilaŋa pujortoŋ 2 My relative is infected with corpse vapour,
ea ea pujortoŋ 3 He (she) is infected with corpse vapour,
ea ea nuna qa·ia pujortoŋ 4 The surface of the ground is infected with corpse vapour.

Notes. — 2. Here, by *ilaŋa*, is presumably meant the deceased. Otherwise, the other near relative who is taking part in burying the corpse. — 4. Here, there undoubtedly is reference to the places where the corpse has lain and is lying, from the platform in the house to the grave, above and below the surface of the ground.

No. 75. Woman's First Work after Mourning.

Qiwiŋaɹaaq.

This and the following formulae are used by a woman when she puts off her mourning after a death, and for the first time is allowed to go out of the house and down to the beach, and to eat whatever she likes. Qiwiŋaɹaaq had bought it from Cialittoq at Umeewik.

Rosing has a similar formula, where the grandfather and the grandmother are also mentioned: "They are displeased that the gale prevents my landing in my kaiak; might I soon be allowed to land!" (see no. 99).

ea — ea

it·ermaliŋe·q	1 My grandfather, they say,
naliŋin·aq perqim·aŋa	2 Has allowed me to do whatsoever.
pilerpoa	3 I begin.
amarqamaliŋe·q	4 My grandmother, they say,
naliŋin·aq perqim·aŋa	5 Has allowed me to do whatsoever.
pilerpoa	6 I begin.

Notes. — 1. In lines 1 and 4 the syllable *-li-* indicates 'both — and.' — 2. Kuannia understood this especially to mean that she had permission to eat all kinds of meat and entrails, without risking the provocation of the spirits.

No. 76. When Mourning Ceases.

Qiwiŋaɹaaq.

Formula used on the same occasion as the foregoing. The mourner who has touched the body during its dressing and interment is said to steam with corpse vapour (*pujoq* 'smoke and mist'), i. e., to be unclean (cf. nos. 70 and 74). Qiwiŋaɹaaq had bought this formula from Kunnitteq at Qiŋŋik close to Ammassalik.

ea ea

pujurpoa	1 I steamed with vapour,
kisime uwaŋa pujuŋ·ilaŋa	2 But I smoke no more with vapour,
awät·iwun kisime pujorput	3 Only our extremities steam with vapour.

Notes. — 3. *awät·iwun* 'the extreme ends of our (the mourners') bodies' i. e., the head, fingers and toes.

No. 77. A Woman's First Sewing after Mourning.

Qiwiŋaɹaaq.

Formula used by Qiwiŋaɹaaq when, after her mourning after a death, she, for the first time, again began to sew. She bought it from a woman, Taamakajeek, at Umeewik.

ea ea

co· put·uane put·urarpoa	1 Whose claws have I for pinch-fingers?
awaŋiarte·p put·uane put·urarpoa	2 The bat's claws I have for pinch-fingers.
piliwici^{w}n·ik	3 'On account of' my housewife work (?).
co· put·uane put·urarpoa	4 Whose claws have I for pinch-fingers?

put·ukute·p put·uanik put·urarpoa 5 The crabs claws I have for pinch-fingers,
piliwici^{w}n·ik 6 On account of my housewife work.

Notes. — 1. *co·* = *co·p* (cf. no. 72). "Pinch-fingers" is the designation for the thumb and forefinger, the two with which one pinches a thing. — 3 (and 6). '—' or 'for the benefit of.' 'housewife work'? cf. WGr. *piliaq*.

D. MISCELLANEOUS

No. 78. Luck on the Journey.

Aŋittāŋŋe.

This charm is unlike the others. Kuannia thought that it was a magic song addressed to a departing friend from the beach. The charmer wants to utter a magic wish as farewell.

he·· a·t·are·r 1 Go, set off!
he·· a·tare·r 2 Go, set off!
e··· a·t·a·jawe··, a·^{w}ta·jawe·· 3 Make ready to start moving!
e··· e··· uliŋia^{w}na, uliŋia·^{w}na 4 Now comes the flood(?)
a^{w}ta·jawe· a·t·a·jawe··· 5 Make ready to start!
je·· je··· qiwia·ja a·^{w}na je· 6 Look back!
je··· a^{w}taja a^{w}ta·ja 7 Away, away!
a^{w}t·a·japuɹin 8 You are off and well on the way.

Notes. — 1-2. = *a·^{w}taqe·* (Kuannia). — 3. = *a^{w}ta·ɻaʀe·* (Kuannia). Cf. WGr. *a·^{w}ʟa·rpoq* 'moves with his umiak, his family etc. to a summer tent-place.'

No. 79. At the Building of a Boat.

Kättuarajee.

The formula which Kättuarajee used when building his umiak. Hidden in the bows his umiak had two wooden dolls as amulets, in the stem one representing a woman with hair-tuft, and in the stern another representing the husband of this one. When Kättuarajee was to make his umiak he visited Akernilik. The latter said to Kättuarajee: "I will sell you my magic formula to use for your umiak." They then left Akernilik's house, and in the open air the old man taught Kättuarajee his magic formula. Kättuarajee paid two seal-skins for it. Then he returned to his own house, built his umiak, and chanted the formula over it.

ea ea qitoarterpera·$^{i}_{w}$na 1 Have I given it (the boat) its proper curve?
qiliwa qitoarpera·$^{i}_{u}$na 2 Have I given the wood the proper curve?
ea ea qitoarterpa^{i}na 3 Has it (the boat) got its proper curve?
qajiwaq qitoarterpa·^{i}na 4 The seal(?), has it got a proper curve?
ea ea

Notes. — 1-4. *qitoarter*, cf. WGr. *qitup·oq* 'is rather pliable, has nothing stiff in it.' Here, the talk is about the curved parts of the boat, especially of the framework of the gunwale and the prow, and of the joinings which are responsible for the elasticity of the boat, and for its ability to ride well on the water. — 4. *qajiwaq* or [*qáʲi̯wár*], which is the chief component in *qajiwartiwaq*, taboo word for a common seal, and in *qai̯jua·ⁱwän*, taboo word for a kind of beetle in fresh water. It is uncertain what is meant here. To me it would not seem in accordance with Eskimo train of thought to compare the boat with a seal (there is even less talk of a name for the boat, as it is quite unknown to give boats or implements names). Perhaps the word is entirely misunderstood. Could it be *qajaq*, 'a kaiak', which is meant? Could the formula, I wonder, have originated in the days when this word was still known at Ammassalik, or at any rate used in a magic formula? If so, the fact that Kättuarajee could believe that the formula concerned an umiak would be a proof that the original significance had been completely forgotten in this place after *qajaq* had been replaced by *sarqit*.

No. 80. Over an Umiak Amulet.

Kättuarajee.

Magic formula over an amulet which Kättuarajee placed in his umiak in order to make the boat glide easily. The amulet consisted of the head and the feet of a loon (*qa·rte··me·rtoq*). He first chanted his formula over the bird's head, holding it in his hands, and then made it fast in the stem, as an amulet. Thereupon he chanted his formula over the feet, holding them in his hands, and then made them fast astern. Then, for the first time, he pushed the boat into the water. This formula he also bought from Akernilik, giving (him) in payment the flesh of a common seal. Presumably the amulet has proved efficacious in giving speed to the boat, as, later on, he gave Akernilik a seal-skin into the bargain, large enough to make a pair of trousers.

ea, ea e·rtarpa·ŋa	1 It gives me full speed to travel,
ea, ea e·rtarpa·ŋa	2 It gives me full speed to travel,
ea, ea ee·rtiwar e·rtarpa·	3 The craft(?), it gives it full speed.
ea, ea	

Notes. — 1-3. The subject 'it' probably refers to the amulet. — 3. *ee·rtiwar* was more distinctly pronounced as *iğe·rtiwar*, but otherwise has the form *e·rtiwar* 'the great forward-mover, or (boat) which moves forward' < WGr. *iŋérʟawoq*. This term for an umiak belongs to the angakok language, and takes the place of the usual EGr. word for the same kind of boat, viz., *a·wta·rit*, literally 'a thing in which one travels.'

No. 81. Over the Hunter's Throwing-board.

Keersagaq.

Magic formula recited over the throwing board (throwing stick) when one takes hold of it. It is to secure the hunter from missing his cast at the emerging seal.

ea ea uniurüja·naŋe 1 Let it (the harpoon) not miss it!
ea ea na·kuturia·naŋe 2 Throw it (the harpoon) not wrongly.
ea ea tilit·ïwaq uniarüja·naŋe 3 The fat (seal), don't miss it!
serq$^{e}_{a}$to· na·kulurüjanaŋe ea ea 4 The one with the heavy hind-flippers, don't cast wide of it.

Notes. — 1-4. The infix *-rüja·* perhaps answers to WGr. *-rqaja·*, which indicates what nearly might have happened ('he had almost struck'). But here it seems to be used illogically, the positive meaning of the word (to strike the animal) not being that the wish shall be approximately realized, but completely. — 2. *-kutu* = WGr. *-kulu*, 'awkward, clumsy.' — 3. *tilit·iwaq* = WGr. *sileqisoq*, 'very fat' (Kuannia). — 4. *serquto·(r)* used metaphorically of a large seal (< *serqiwa* 'its hind-flipper').

No. 82. Against *pupik* ("Dry-rot"?),

Attiartertoq.

Formula against dry-rot or other species of fungi in the house, which Attiartertoq learnt from his grandmother. *Pupik*^{z} is said to be the detrimental to the housemates. The formula is used simultaneously with the throwing of the rot out of the house. It is not probable, for the rest, that *pupik* means dry-rot since this kind of fungi is not found in West Greenland (cf. Beretninger Greenl. Administration, 1918, p. 16).

ea ea nv·t·o 1 Remove it,
pupi nv·t·o 2 Remove the rot.
ea ea nv·t·o 3 Remove it,
pupi nv·t·o 4 Remove the rot.
ea ea nv·t·o 5 Remove it,
it·ikaje· pupi nv·t·o 6 The little house's rot, remove it,
nut·iakaje·p pupi nv·t·o ea ea 7 The little hut's rot, remove it.

Notes. — 1. *nu·t·o* from *nu·pa·* 'removes something.' According to Kuannia, not from *nuŋup·a·* 'eats it up, eradicates or annihilates something.' — 2. *pupi*^{k} 1) any kind of fungi; mushroom 2) leprosy or other dangerous eruption. — 7. Sacred word for 'house.'

No. 83. Against the Cunning of a Mortal Enemy.

Attiartertoq.

Formula by means of which Attiartertoq prevented his hunting companion in the kaiak on the sea from killing him.

quɹa e· quɹa 1 (Refrain)
ersät·uak·in manisa·rtïŋo 2 By stroking him softly over his cheeks —
maniŋe·t·ua·iputin 3 You have become quite softened!
quɹa, quɹa 4 (Refrain)

ersät·uak·in manisa·rtiŋo 5 I stroke you gently over your cheeks,
maniŋe·t·ua·iputin 6 You have become quite softened.

Notes. — 1. *quɹa* is a refrain-like word which is now and then used in magic songs (from which *qulaŋertiŋo* 'chanting over him or it'). Quite as *ea* it is to be repeated regularly. If it is from the same stem as *qularpoq*, its meaning must be something like 'misgivings': "Do misgivings arise in him or about him!" *quɹa* is probably the same word as Holm's *kuta* (First Part p. 305).

No. 84. Against the Enemy's Spiteful Thoughts.

Täᵗʷtaqujuk.

Formula to avert an enemy's hateful thoughts, or, perhaps, to parry a tupilak sent out by him. One pronounces the magic words aloud, while, with an amulet in one's hand, one motions this backwards in the direction of the enemy.

ia·· ia·· 1 (Refrain)
a·ʷta·ɨeputin 2 You have been sent off.
suna·ʷna akerpa·ⁱna 3 What is it that approaches?
arnarîʷne akerpa·ⁱna 4 Is it his breaths from beyond [?] which approach?
ia·· ja··· 5 (Refrain)
mat·a·ⁱna sät·erqitit·iŋut 6 Although by (through) the wryly twisted hood of the anorak
ertip·ak·a 7 I discover them,
a·ʷta·ⁱputin aʷta·ⁱputin 8 You have been sent off, you have been sent off.

Notes. — 4. = *anerner(e)* *iʷn·a* (Kuannia) 'the breathing of him yonder' which was explained by Kuannia as "his spiteful thoughts perhaps approaching like a mist." — 6-7. He who exorcises puts on his anorak inside out, or only its hood aslant over one shoulder, as if to conceal the averted face behind it. The intention is that the pursuing thoughts or tupilaks shall not be able to distinguish or find the pursued one; perhaps, even, that the reversed costume shall cause the pursuers to turn back to the one who first sent them out. — *-tiŋut* indicates the way along which: 'although you (the inimical thought) have to cross the shoulders of my reversed or crooked anorak.'

No. 85. Against the Effect of Shooting-stars.

Qiwiŋaɹaaq.

Formula against the dangerous effect of a shooting-star (this phenomenon is called the star's excrement). Mica is used as an amulet, especially by mourners (*paqiʷn·ertät*). Qiwiŋaɹaaq bought the formula from Teemiartissaq for a dog's skin.

ea, ea — /: co· ata·ne·poa :/	1 What am I down (hidden) under?
ea, ea — qit·orat·ap ata·ne·poa	2 Under the mica am I down.
ea, ea — co· ata·ne·poa	3 What am I down under?
ea, ea — it·ut·am ata·ne·poa	4 Under the moss am I down.
ea, ea — ilertiwa	5 I am concealed,
torqortua — ea, ea	6 I am hidden.

No. 86. When Moving into the Winter House in the Autumn.

Teemiartissaq.

When Teemiartissaq's husband returned with his family from a summer visit to the south and moved into a new house, Teemiartissaq exorcised the spirit of the midden, for the sake of her health. It was then not long after she had been ill.

ea, ea kisim at·a·niŋ makip·oa	1 From whose midden do I rise?
ea, ea it·im at·a·niŋ makip·oa	2 From the house midden do I rise.
ea, ea asiarte·p sartiwawowa·ŋa	3 Asiartik wanders by without heed.
ea, ea sumi makip·oa	4 From where do I rise?
ea, ea at·a kin(·)a·ne makip·oa	5 From the sediment of the midden. I rise.
ea, ea kisi at·a·nik makip·oa	6 From whose midden do I rise?
ea, ea at·ap kin·a·niŋ makip·oa	7 From the sediment of the midden
sukulue·tua, sukulue·toa	8 I am freed from the filth.

Notes. — 3. *Asiarte·p*, see no. 49 (and 88). — 5 and 7. *kin·a* means in NWGr. 'sediment from blood, blood refuse', which is used especially for dogs' food; generally 'sediment' (Kleinschmidt dictionary *kinikut*). Kuannia supposed that *at·a kin* formed one word answering to WGr. *at·akut* 'the refuse of the midden', almost synonymous with *at·ät* — but what of the rest *-(n)a·ne*? Possibly Kuannia has not understood the word *kin·a* (or *kin·ikut*). As regards the formula my informant explained that *at·ap kin·a·ne* signified 'in (or from) the sediment under the midden, in the underground of the midden.' The lines would gain in sense if one took *at·a·nik* in line 6 as meaning 'underground.' If we did so we should have to translate the same word in lines 1—2 in the same manner: "from whose underground do I rise? From the underground of the house", etc. Meanwhile my informant had just explained *at·a·niŋ* in lines 1 and 2 as 'the midden before the house.' — 8. *sukuluk* may indicate 'firmly adhering blood or other filth on the body.' The expression 'I am freed from the filth' was explained thus: 'the patient looks healthier now, has got a better colour in his cheeks.'

No. 87. At the Inauguration of her Son's first Kaiak.

Teemiartissaq.

The mother's magic formula when she inaugurated her son's first kaiak. Teemiartissaq herself performed the joining of the upper side-laths in her son Kättuarajee's kaiak, her husband having previously worked at and con-

structed the skeleton parts. She used the formula while joining the parts (*tun·a·q sanarqa·rik·a*). She had bought this formula from old Iliŋŋuakkee with the meat and intestines of a bearded seal (using the intestines for a tent curtain).

ea ea (regularly repeated before each line)

kisim put·uaniŋ put·uqarpoa	1 Whose claws have I for my claws?
ce·toŋum put·uaniŋ put·uqarpoa	2 'The earwig's' claws have I for my claws.
ke· put·uanik putuqarpoa	3 Whose claws have I myself for my claws?
ana·naŋa·p put·uanik puturarpoa	4 The dung-fly's claws have I myself for my claws —
ana·naŋa·p put·uanik put·oqa·ma	5 That I have the dung-fly's claws for my claws —
ajëaqaŋ·itsin·$^{i}_{u}$ŋ	6 That is the reason for my being unassailable.
ce·toŋo·p put·uanik put·uqa·ma	7 That I have the earwig's claws for my claws —
ajëaqaŋ·itsinïŋ	8 That is the reason for my being unassailable.

ea ea

NOTES. — 2 (and 7). *ᶜse·toŋuk* or *ᶜse·tiŋik* is a kind of ground beetle (probably Patropus hyperboreus), the name signifies 'the one who likes (to creep into) the ears', and both its name and appearance incidentally call to mind our 'earwig.' — 3. *ke·* abbreviation of *kisi(m)*. — 4 (5). *ana·naŋa·k* is the same as WGr. *anariak* 'the dung fly' (scatofaga).

No. 88. Marriage.

Teemiartissaq.

This was called a wedding formula. Parts of it (lines 9-10 and 12-15) seem to consist principally of borrowings from no. 86 ("When Moving into the Winter House").

ea ea taʀa·tip·oa	1 I get a reflection of myself,
taʀa·tip·oa	2 I get a reflection of myself.
sumun taʀa·tik	3 A reflection in what?
iŋalät·amut taʀa·tik	4 In the window's gut-skin a reflection.
taʀa·tip·oa	5 I saw a reflection of myself,
taʀa·kama	6 When I looked in the mirror —
iŋalät·amut taʀa·nik	7 In the window's mirror —
taʀa·kama	8 When I looked in (its) mirror,
sukulue·toa	9 I had become freed of dirt.
asiarte·p sartiwowa·ŋa (*sartiwokisawa·ti·gin*)	10 Asiartik goes past me, again and again (will continue going past us)

pic·ere·tilo ipa·sänamik 11 Making (us) strong without release (?),
(*ipa·säŋ·it^{s}imik*) (unreleasably)
sumiŋ makip·oa 12 From where do I rise?
it·itoqâp a·t·aniŋ 13 From the kitchen midden of the old house,
at·ät kin·a·nik 14 From the sediment of the midden
makip·oa 15 I rise.
eotoqa··lertiwa 16 I begin to have a fellow in life (?).
ea ea

Notes. — 1. A reflection or a shadow. — It is not certain whether the meaning is 'of myself' or 'of another' (of my spouse?). In old times, according to Fabricius' dictionary, it was customary on the west coast to let the angakok prophesy from the reflection in a pail of water; this was called *tarrartorpok*, which meant: 1) 'it reflects me (in water or in a mirror)', 2) 'to prophesy (in the way mentioned).' To judge from this formula it seems possible to "prophesy" from a reflection in the window's gutskin. — 9. i. e., I have been freed from illnes, or from the risk of illnes. — 10. Var. *Asiarte·p sartiwowâsawa·ŋa* (*sartio·sermatik*). Asiartik was explained by my informant as a monster who brings death and destruction "like Satan." One must not entirely ignore the possibility that, since the connection with the west coast began, individual vague conceptions from the earlier christianized part of Greenland have penetrated to the east coast, and even to Ammassalik. It is more likely, however, that this construction of "Asiartik like Satan" did not come till later, and after Ammassalik itself had become a mission station. My informant may have superposed an idea from the Christian range of thought on an pagan mythological figure as Asiartik, only known otherwise by the Ammassalik tribe. Cf. no. 49, note to l. 7. — 11. "Strong" i. e., as against our enemies' followings, and those who will steal our souls, and the dangers on the sea, etc. "Without release" = 'faithfully'? The expression is doubtful: my informant explained: "we would not let each other's hands go, we (the young couple) would not be separated." — 16. *-qa··ler-* instead of *-qaqaler-*. My informant's explanation was another: "Now I begin to become an old person" < *eo-toqaq* [?].

No. 89. Amulet Stone for a Pregnant Woman (I).

Teemiartissaq.

Formula to be said over an amulet (a *kaɹiɹerner* stone) for use by a woman in pregnancy. The amulet is a small, round stone which the woman holds in her hand while, with the hood drawn over her head and the head bent forward with eyes staring towards the stone, she recites the formula. Then she sews the stone into her naatit so that it lies up against her sexual organ. By the formula she connects the amulet with the wish that it may strengthen the fœtus.

ea, ea kâtiteri nun·e·ɹuaɹertilin 1 You who formerly were a rare (round) stone in the interior of the earth,
ea, ea ke·rpiatalüma·ri^{w}k·in 2 I would I might soon get you for my fœtus!
ea, ea ili^{w}tiŋ kaɹiɹertilin 3 You who are a rare (round) stone

ea, ea	*ke·rpiatalüma·rik·in*	4 I would I might soon get you for fœtus!
ea	*kiʷt·e·tülin*	5 You having your effect,
ea	*kiʷt·e·kuin*	6 If you have your effect
ea	*quaca·rta·rima·riʷkin*	7 I would I might get you for a new child!
	kiʷt·e·sümik·iwin	8 When you have had[?] your effect
ea, ea	*nun·etügïn·a·rüma·rik·in*	9 I would I might soon be narrowed
ea, ea		(delivered) by means of you.

Notes. — 1. It is not clear from what root the word *katiter* or *kaɹiɹer* is to be derived — irrespective of this formula, my informant gave me the form of the word thus: *katïterner*, showing me a spherical stone. — In it we probably have a combination of two verbs *katitip·ai* and *katersorpai* 'unites, gathers them.' The word might signify 'a stone which has been gathered in a heap of several similar stones, a choice stone'[?]. Spherical stones are found only rarely in the soil of Greenland, and are therefore kept as amulets. — 2. *ke·rpia* (rare word) probably comes from the same stem as WGr. *kinerfip·ok* 'carries something before one', either on the hand, on the arms, in the turned up lower part of the anorak, or in mother's lap. — 5-6. Curiously enough, Kuannia wanted to connect this word with WGr. *kiʟ·o·p·a·* 1) 'discloses something to another, betrays him of it', 2) 'envies another, harms him by reason of envy.' This is certainly wrong. The word is the well known WGr. *kiʷʟ·ip·oq*, semi-transitive *kiʷʟ·e·woq*, see Chr. Rasmussen, Ordbog (Tillæg) p. 27, and must be translated as above. — 9. *nunup·a·* 'narrows it' (a part of dress etc.), takes it in by means of a fold'; intr. 'is narrowed' i. e. 'delivered.'

No. 90. Amulet Stone for a Pregnant Woman (II).

Teemiartissaq.

Formula to be said over a pregnant woman's amulet. The narrator called it *merserteŋ pula·wa·rïta·*, 'an expedient whereby the child is enabled to creep into (the womb).'

ea ea	*pulania·it*	1 Creep in!
ea ea	*kia·rpia·lertagin*	2 Let me now get you for my fœtus!
ea ea	*pula·wa·lertülin*	3 As you begin to accustom yourself to creep in
ea ea	*kan·e·rut·oa*	4 I have ceased to menstruate.
ea ea	*kaɹiɹerin*	5 You round (rare) stone!
ea ea	*qila· awata·nik ak·erin*	6 Come hither from beyond the heavens!
ea ea	*ilin·uŋ pulagin*	7 Creep into my inside,
ea ea	*kiʷt·ʷe·ɹulin*	8 Having your effect.

Notes. — 3. *-wa·* is presumably = WGr. *-ua* (*-uarpoq*) 'continuous, constant'. — 4. Explained by the narrator by *a·ʷna·ŋin·artiwa.* — 6. *awata·* may indicate the heavens' further side, or the space on the other side of the vault (or the sea beyond the horizon?)

No. 91. Woman in Travail.

Teemiartissaq.

Formula for a woman if she has trouble in childbirth. She uses it when in travail, and the throes of travail compel her to do so. But if she has no trouble she does not make use of it.

ea, ea

kisim it·ia·^{i}ne it·iaqarpoa	1 Whose womb have I for my womb?
na·^{w}jâ^{m} it·ia·ne it·iaqarpoa	2 The gull's womb have I for my womb.
kisim it·ia·ne it·iaqarpoa	3 Whose womb have I for my womb?
quse·^{m} it·ia·ne it·iaqarpoa	4 The sea-fowl's (the gull's) womb have I for my womb.

ea ea

Notes.— 1. In a similar formula reported by Kruuse (1911, p. 41) for the use of a woman during confinement there is also talk of her womb "the mouth of my womb is lowered" (i. e., extends downwards?). See no. 92.

E. SUPPLEMENT TO MAGIC PRAYERS

Besides my own material and the few magic formulæ collected by G. Holm there are, as has been mentioned, some smaller but important contributions published by C. Kruuse and C. Rosing.

No. 92—96 were recorded at Ammassalik by the colonial manager, Johan Petersen, a few years before my arrival there. Kruuse, who wintered there in 1901—02 in order to study botany, published this folk-lore material together with the report of his expedition. The Greenland texts were rendered in accordance with Johan Petersen's original manuscript [1], which I later received from the latter and whose Danish translation is here further translated into English. No less interesting is Rosing's contribution, which hitherto has appeared only in the Greenlandic language. I render a portion of this contribution in the English translation under nos. 97—102, but I prefer not to include the Greenlandic text given by him, as he has transcribed it from the East Greenlandic dialect into the West Greenlandic. Johan Petersen, on the other hand, has kept more strictly to the East Greenlandic phraseology. though he spells the words in the way they are spelt in West Greenland. In my rendering of his manuscript I transcribe his spelling after my own phonetic principle. With Kruuse (Johan Petersen) the refrain is spelt *iâ*, and with Rosing *ija* (once *ijâ-â*). I myself always heard this word like a combination of two

[1] In Kruuse's version of Johan Petersen's manuscript there are several mistakes which are corrected in this rendering of mine. For example, in his Greenlandic text Kruuse continually employs *ô* where Petersen writes *â*, or has this in view, as his *â* is often written indistinctly. His *k*, likewise, is sometimes mistaken for *ĸ* [*q*] and the reverse. In no. 93, here (= no. 2 in Kruuse), Petersen first writes *kokarpua* in his MS., but when repeating the word he spells it distinctly as *kâkarpua*, which I should spell thus, *qa·qarpoa*.

short vowels — thus *ea* —, the duration of the first vowel being, if anything, a little longer than that of the latter, and a little more strongly emphasized, and not *i*-like but decidedly *e*-like (French *é*); the latter being a short *a* (as in French *la*).

In the Eskimo texts here rendered I exclude the words of the refrain.

No. 92. Woman in Travail.

Aleqaajik (= Kruuse no. 1).

niŋip·oŋ niŋip·oq It is lowered, it is lowered.
it·icsama pa·ia niŋip·oq The mouth of my womb is lowered.

No. 93. Against Internal Sickness.

Aleqaajik (= Kruuse no. 2).

sv·p qa·ianik qa·qarpoa 1 Whose coating have I for my coating?
picsikat·a·p qa·ianik qa·qarpoa 2 The fox's(?) skin have I for my coating.
awaŋiarce·p qa·ianik qa·qarpoa 3 Awaŋiartik's skin have I for coating.
asiartip nalilertiwa 4 Asiartik knows me no more.

No. 94. At a Woman's Confinement.

Aleqaajik (= Kruuse no. 3).

kat·a·p nâtsisa· 1 The floor-stone at the furthest end of the house-passage
parpât·aqia·nagi, parpât·aqia·nagi 2 Must not make a noise!
pa·p nâtsisa· 3 The floor-stone at the entrance to the house-passage
parpât·aqia·nagi 4 Must not make a noise!

No. 95. For Catching a Bearded Seal.

Ukuttiaq (= Kruuse no. 4).

sv·p tipa·nik 1 What smell
tipeqarpua, tipeqarpua 2 Do I smell of?
ucsuto·p tipa·nik 3 Of the smell of a half-grown bearded seal
tipeqarpua 4 I smell,
maʀ·arnitsimik 5 Of something which has the smell of clay.

No. 96. For Catching a Crested Seal.

Ukuttiak (= Kruuse no. 5).

sumi nunaqarpua 1 Where do I live?
kaŋermi nunaqarpua 2 Near the promontory I live,
apartiwalicsiwarmi nunaqarpua 3 The place with many crested seals.
sumi nunaqarpua 4 Where do I live?
kaŋermi nunaqarpua 5 Near the promontory I live,
qi(l)aliwalicsiwarmi nunaqarpua 6 The place with many white whales.

No. 97. For Catching a Common Seal.

(Rosing no. 1.)

1 What sort of one crosses my way?
2 The common seal crosses my way.
3 One speaks fear to you.

No. 98. Against a Tupilak.

(Rosing no. 2.)

If a tupilak has been sent out against anyone, one should pronounce a spell while one circles the roof of the house in the course of the sun. This magic formula is longer than usual and the refrain is also more drawn out than usual, viz, *ija··* (cf. no. 84).

1 It pursues me, it pursues me, ah!
2 The black dog, the black dog pursues me, ah!
3 Put my dog's harness on it
4 And drive away with it.
5 You will come to a hunter —
6 But see, what has he in his "bag"?
7 A pebble he has in his bag.
8 You will come to a hunter,
9 You will come to a hunter.

When he has done with this part of the formula, he must beat the air with a kamiut-stick [1] while he recites thus:

10 You evil being, you travel away! [bis]
11 Then, you evil being, travel away! [bis]
12 We are freed of all our disturbance,
13 We are freed of all cast out malice.

After this the tupilak is said to flee, to turn against the one who has made it, and to eat him up. Cf. no. 109.

Notes. — 6. "bag" The word probably means his scrotum. — 13. i. e. all the malice cast out against us by our fellow-beings.

No. 99. The Paddler in Distress.

(Rosing no. 3.)

When the kaiak paddlers are overtaken by a storm at sea, they are accustomed, in order to reach land, to charm the hunting weapons of their kaiak thus:

1 What will bring me to land?
2 My grandfather will bring me to land,
3 My grandfather will bring me to land.

[1] Short flat stick to make the seal-skin of the boots pliable after they have been used (First Part, 515—516).

No. 100. Against Mist.

(Rosing no. 4.)

Rosing understood this prayer to concern the weather, a formula for relief from mist. But it is not entirely beyond question that "mist" may mean the body-vapour of a person who has touched a corpse, as in nos. 70, 74, 76.

1 I have not mist,
2 I have not mist,
3 May the great mist sink outwards!
4 I have not mist,
5 Only one of the dwellers of the river has mist.

NOTES. — 5. *ko·m·e·n*, either used about people, 'the river people' (perhaps as a place-name), or of the spirits of the river.

No. 101. For Raising the Dead.

(Rosing no. 5.)

They chant a magic formula over the dying sick in order to give them life, and over children who are still-born. This reviver is as follows:

1 What is it I rouse to life,
2 What is it I rouse to life?
3 A grub I rouse to life,
4 A grub I rouse to life.
5 What is it I rouse to life,
6 What is it I rouse to life?
7 A moth I rouse to life
8 A moth I rouse to life.

NOTES. — 3-4. *ana·nay·a·q* is explained by Rosing as 'a little worm (larva)', and by Johan Petersen as 'a yellowish-brown fly, dungfly.' The latter is probably correct (cf. no. 87[4]). — 7-8. *tim·iarajik* is rendered by Rosing as a winged insect (butterfly), and by Johan Petersen as a moth.

No. 102. The Angakok Pupil's Magic Formula.

(Rosing no. 6.)

Here the talk is about the angakok pupil, a young man who, in a lonely mountain retreat, with a small stone in his hand rubs for several hours with a rotary grinding motion the surface of a boulder, thus introducing one of his assistant spirits (see fig. 50).

The angakok pupil who 'rubs' the stone is provided with a magic formula for his purpose.

1 Where do I 'rub'?
2 Where do I 'rub'?
3 On *Qaatalik* I 'rub',
4 On *Qaatalik* I 'rub',
5 Who is it that comes to me?
6 Who comes to me?
7 The spirit of the sea comes to me.
8 The spirit of the sea comes to me,
9 Irresistible,
10 Irresistible.

IV. RELIGIOUS DRUM SONGS (ANGAKOK SONGS)

No. 103. Song of Anaawaŋ, the Assistant Spirit.

Mitsuarniaŋŋa.

In this song the angakok's assistant spirit, Anaawaŋ by name, sings of his longing for summer. The *toornat* (angakoks' assistant spirits) roam over the mountains, stepping from one peak to the next. When the snow has melted on the fells they are said to smell (or kiss) one another. In the language of the spirits the earth is called 'the great little land', and the summer 'the great woman-time.'

Fig. 49. Landscape from the island of Atteqin near Cape Dan. (From a painting by Mrs. E. Locher Thalbitzer. Ammassalik 1906.)

aɹiana·le·we·n nunara·rtiwoman·a	1	Might you soon be happy and delightful
aɹiana·le·we·n nunara·rtiwoman·a	2	This great little land!
tut·artiorniŋiwa	3	How it (enjoys, or suffers?) being trod upon!
aɹiana·le·we·n arnarnertiwoman·a	4	Might you soon be happy and delightful, this great woman-time!
aɹiana·le·we·n nunara·rtiwomak·i	5	Might you soon be happy and delightful, these great little places!
e^{w}ŋe·wit·iwo mak·i	6	These high mountain peaks!
kunerqa·rtinagin	7	Ere they for the first time smell one another.
aɹiana·le·we·n	8	Might you soon be happy and delightful!

Notes. — According to Kuannia, *nunara·rtiwaq* 'the great little land' is a word from the language of the Inorutsit and Innertiwin, and consequently shows that Anaawaŋ belongs to one of these mythical people. *-le·we·n* would be WGr. *-leruwin.* — 3. Kuannia would derive the word from *tut·^{s}aq* 'listening', the whole meaning. according to Kuannia, 'how still the land is (in its solitude[?]' or 'how it hearkens, observant and still!'). The suffix *-tior* is perhaps WGr. *-ʟior* which means 'is greatly or painfully occupied in his mind by something.' But my informant and Johan Petersen were of the opinion that we here have the verb *tut·arpoŋ* 'is trampled flat or trodden under foot.'

Fig. 50. An angakok pupil in front of his grinding stone. (From a painting by Mrs. Thalbitzer, Ammassalik 1906.)

Also Sufia explained it thus: *tum·arnuar-nerarpa·* (or *-umineraṛpa·*) 'declares himself desirous of being trod on.' — 4. Perhaps the word should be *arna·^{w}ner-* which signifies 'a woman who is in temporary intrigue with a man.' My informant explained that it signified the summer, which was called so by the spirits.— 6. *e^{w}ŋe·wi-* instead of *iŋ·e·wi-*. My informant stated that this word also belonged to the spirits' language.— 7. He said, further: "Only when the fells have become free from snow in the summer can the high peaks, like human beings, 'smell' or 'kiss' one another; in the winter they cannot." Compare with this what Jacobsen states, viz., that the Alaska Eskimo in Norton Sound believe that the fells pair, while they call the volcanic eruptions 'the fells' children' (Capt. Jacobsen ed. Woldt, 1887, p. 224).

No. 104. Song of Sanneen the Assistant Spirit.

Mitsuarniaŋŋa.

Sanneen has been on the way northwards to Cape Kaŋertiwaŋiwaq, on an errand for his angakok, flying through the air. On his way he has spied down on the settlement, and has noted how the people there were "evil as usual."

ile·gië^{w}ra-kiŋ·a	1 I also viewed it out there in the east,
me·sugia·ra-kiŋ·a	2 I again observed it out there in the east,
kaŋertüwaŋ·uwokajik	3 The ugly Kaŋertiwaŋiwaq.
ta·ma·i tät·a-kiŋ·a	4 Let it mind itself, out there in the east —
ta·ima·i tät·a-kiŋ·a	5 Let it mind itself, out there in the east!

Notes. — 1. *ile·* = WGr. *isigi-* 'looks at it.' *-giëra* 'also' or perhaps 'again', WGr. *-giorara* has in line 2 become *-gia·ra.* *-kiŋ·a* 'it (him) out there in the east' said either about a person or about a locality. — 2. *me·su-* 'investigates it, looks investigatingly at it.' — 3. Here, no doubt, not only the land out there but also the people living in the fjord behind the cape are meant. The name means 'the dear little great cape.' — 4-5. Perhaps the same as *ta·^{i}ma·^{i}tartoq*, explained by Kuannia thus: 'it is always the same, the conditions are unchanged.' The reciter, my angakok, explained that his assistant spirit approached Kaŋertiwaŋiwaq and examined the land (from the air), but thought that it did not look promising. The people who dwelt there knew that he was approaching, and he turned back.

No. 105. A Timerseeq's Song (I).

Mitsuarniaŋŋa.

Mitsuarniaŋŋa had learnt this song from Ak^{w}ko. The *Timerseet* 'inland dwellers' (a mythical people) are said to follow the streams out to the sea

and, as they own no boats, to "use the mist as a kaiak," or to travel on the mist. — Kuannia declared that he knew this song very well from the east coast, where he himself had sung it in his youth.

Refrain. *samoa ja·ja*

anersa·rtawartaĝe	1	Let me sing of it always and long!
ko·tuaq akianiŋ	2	The great stream, to its other bank
at·urtuaŋua·ko	3	When I straddled a moment across it,
a·i̯tâteqaŋ·in·ama	4	Because I had no boat,
qa·i̯namiŋ an·ik^{h}imiŋ	5	No kaiak, no skin-boat —
anersa·rtawatâk·a	6	My always and long besung captures,
pilâlïaŋïwak·a	7	My dear little slain sea animals
pila·ŋuartarpak·a	8	I am used to flense them as well as I can —
ut·utsiara·rteř	9	When one (I) caught a dear little bearded seal
martitsüara·rteŋ	10	(Or) procured a dear little double
piŋaciŋua·i̯tiŋo	11	And a dear little third to boot —
qasiŋiwartiwarme	12	A large harbour seal —
artilïkïà^{w}qiâk·o	13	I scarcely was able to drag it away, worse luck,
tupâsa·tarpak·ik·a	14	I (the same) who used to frighten them.
artilikëaqiâko	15	I scarcely was able to drag them away, worse luck,
putsimime qa·jagin	16	Even, though, on the mist itself, on its surface.

Notes. — 1. Cf. no. 107, l. 1: *anersataŋe*. — 3. Cf. WGr. *a^{w}ʟ·orpoq* 'straddles across something.' — 4. *a·i̯latsiaq* or *at·a·i̯tsiaq* is the same as *qajaq* in the language of the spirits, but, for the rest, the Timerseet people are said to have a special word for *qajaq*, viz., *an·iki* employed in l. 5. — 5. Possibly this is only a line interpolated later in order to explain the unusual word used in l. 4. — 7-8. I have put *pila* = WGr. *pissaq* 'the captured animal', and *pila·* = WGr. *pila·q* 'the dismembered animal.' — 10. Cf. no. 46, l. 2. — 13. (cf. 15.) *-kia-* presumably = *-kaje-* 'wretchedly, badly', just as *-qia-* is the same as WGr. *-rqajar-* 'scarcely.' — 14. The Timerseet people make only exceptional trips out to the sea, and therefore are unaccustomed to the great animals of the ocean. The Inuit think of them as giants who roam over the mountain tops, and from there tread out on the lower lying mists.

No. 106. A Timerseeq's Song (II).

Mitsuarniaŋŋa AB.

This song was recited to me by Mitsuarniaŋŋa in two variants (A and B), from which the following is redacted.

The reciter described the song as a 'caller's song', which the angakok sings during his spiritual performance in order to call one of his assistant spirits. Ak^{w}ko (for example) sometimes used it to call one of his spirits, but it is an old song, and "originally composed by a Timerseeq, who taught it to the Inuit." The meaning of the song is this: The Timerseeq (inland dweller) sees from the mountain the unknown Innuit boats out on the sea and is seized with terror, because the Timerseet do not understand the use of boats.

The refrain is sung very long before, between, and after the lines of the song.

I (A)

ile·giȧk·a· 1 I viewed them again,
kaŋerse·wimak·i 2 Our fjords, these here,
qula·nemak·i 3 From the mountain tops, these here,

II (A)

ile·gia^{w}k·a· 4 I viewed them again,
kaŋerse·wimak·i 5 Our fjords, these here,
qula·nimak·e 6 From the mountain tops, these here,

III (B)

me·coŋiak·a· 7 I examined them again,
kaŋersiwimak·i 8 Our fjords, these here,
qula·nimak·i 9 From the mountain tops, these here,

IV (B)

me·coriak·a· 10 I examined them again,
kaŋersiwimak·i 11 Our fjords, these here,
qula·nimak·i 12 From the mountain tops, these here.

V (A)

ajaq̃e·leqa·k·a 13 I began to find them repellent,
nawiȧŋ·e·leqa·k·a 14 I began to find them alarming
a·kit·e an·ikit·e 15 Both the umiaks and the kaiaks.

toqome·wara 16 I feel in deadly fear,
erc^{s}e·r^{w}aman·a 17 I am afraid of that there!
toqome·wara 18 I feel in deadly fear.

Notes. — 1. = WGr. *isigiŋiak·a.* — 2. E Gr. *kaŋersik* = WGr. *kaŋerɪuk* 'fjord.' *-wi* = WGr. *-wu(t)* 'our' (?). — 7. = WGr. *misitsoriak·a* (Kuannia). Here, as in l. 1 *-($^{r}_{ŋ}$)iak·a-* contains the pleonastic infix *-(g)io(q)-* 'also, again.' — 15. Words from the Timerseet language. — 17. *erce·ra* = WGr. *ercigeqa·ra* (Kuannia). — 16-18 — *me·* = *mio* 'one who is or lives in it.'

No. 107. Song of the Raven Spirit.

Mitsuarniaŋŋa.

A raven (qaartuluk) was one of the assistant spirits of the angakok Ak^{w}ko. While the angakok is sitting in the hut before the exit to the house-, passage, in a trance and with his drum by his side, he hears the account of his Raven spirit about a journey made eastward to the sea ice. The song is made up of alternate questions and answers, like a cult song of ceremonial reciprocation between the two (the angakok singing in a changed voice). The spirit's errand remains obscure, but he records his dangerous journey in his kaiak, and his meeting with the bear and the storm.

(Refrain) *a^{w}n·^{w}a·ɪa* Raven:

anersa·taŋe awalät·arnermat 1 Let us sing of it, when one (I) boldly set out on the sea

Fig. 51. Mitsuarniaŋŋa, prominent angakok (pagan priest) living near Täseesaq on Ammassalik Fjord. His hair was closely cropped after his Christian baptism in April 1901. (From a drawing by Mrs. E. Locher Thalbitzer. Ammassalik 1906.)

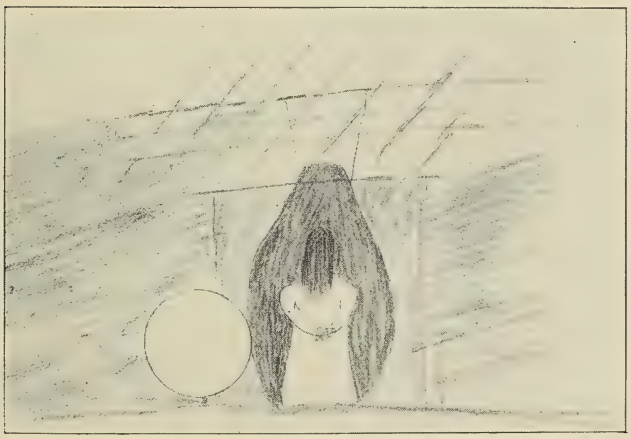

Fig. 52. An angakok performing. He is represented sitting on the floor in front of the sealskin curtain facing the entrance. His arms are tied behind him and his drum sways in a vertical position on the left. (Drawing by Kaaralik, Ammassalik 1906.)

ukiarme·^{w}na awalät·arner-mat 2 In the autumn, when one (I) boldly set out on the sea.

täsamo·a·^{w}na awalät·arner-mat 3-4 There, down towards the sea, when one (I) boldly set out on it,

täsamo·a·^{w}na awalät·arner-mat [bis]

awarpät·artiwa siki tegisak·o 5 When I had come far out, when I had reached the ices,

tikisinarik·a 6 When I had come right out to them

nunät·e··mak·o sia·risit·iŋo 7 Getting these coasts flush with the edge of the ice —

Angakok:

kiamu tusak·o atiwa·lorpit 8 Did you follow the way northward, (along?) these out there?

Raven:

tarqawoa·^{w}n·a kiäwa·tartiwa 9 Up there in the north, there going quickly farther north,

nanertoari^{w}n·a tikisinariŋa 10 I came across the big bear you know I have spoken of,

ut·ut·uari^{w}n·a ne··tara· 11 In the act of eagerly eating the big bearded seal, you know. —

Angakok:

ila·le·^{w}na ne·ŋe·lorpit 12-13 What do I hear, did you not get

ila·le·^{w}na ne·ŋe·lorpit a part of the catch yourself? [bis]

ila·le·^{w}na näsaŋ·e·lorpit 14 What's up, do you not bring anything from it yourself?

Raven:

tap·o·a·^{w}na kip·artartiwa 15 There, inland, you see, whence I am used to go out to sea,

it·$^{i}_{e}$rturtuaq ertersin·a·riŋa 16 I at once was conscious that a roaring storm approached.

suna·^{w}pa·^{w}na pilar^{w}alitarter 17 Well! thought I, in there, it blows up for a real northwester.

pa·rut·uak·a qim·utiniak·a 18 I then got the paddle of my kaiak in along the side of the boat,

co·ŋuarale a·ŋa·ŋak·o 19 But of the prow of the kaiak I lost sight,

ceʀe··rtiwarte a·ŋa·ŋak·o 20 And of the big sun I lost sight,

nuaq̃aliman·a qimuŋalertiŋo 21 And the foam of my mouth I dragged after me.

Angakok:

kaŋirmuɹo·n·a nunät·e··lor-pit 22 Did you catch sight of land towards that promontory?

Raven:

perqorqiȧk·o anersaiora 23 I bowed over it (my oar) again [?], it is also my song.

aterqorqiak·o anersaiora 24 I used it again [?], it is also my song.

Notes. — 1. *anersa·rpoq* signifies in WGr. 'spirits, draws spirits', but in EGr. very often in poetry has the meaning 'besings, sings about someone or something' (in the transitive form). Here, in the poem, the form seems to answer to the shorter optative form of *-ta* with the suffix *-go* as reported by Kleinschmidt (Grammar, p. 53, § 58[2]), cf. no. 105, but might also answer to WGr. *anersa·rɪagit* 'let me sing of you'; in the latter case lines 1 to 4 must be thought of as sung by the angakok and addressed to his assistant spirit, which then continues with line 5-7. — 1-4. *awalät·arnermat* would presumably answer to WGr. *awaläɪ·arnarmat*, in which *-ɪ·ar* means 'quickly, boldly, with vigour and strength', while *-nar* is the personal and neuter infix, and in its meaning covers both 'I', 'you' and the third person, it often being possible to translate it by 'one.' — *tä-* (in 3-4) signifies the pointing gesture which goes with the mention of the direction. — 5. *-pät·artiwa* seems to be composed of *-par(poq)* which, with words signifying position or direction, means 'moves to there', and *-ɪ·ar*, see preceding note; really, then, 'as I resolutely moved off-shore,' cf. l. 9 *kiäwa·tartiwa*. *sikitegisak·o*, in my record, was corrected by Kuannia to two words (*sikit*, plural of *siko* 'sea ice,' + *-tegi* (?) and *-sak·o* 'those down there in the east.'). — 7. *sia·* answers to WGr. *sina·* 'the edge of the rim, the edge of something', for example, fast ice on the coast. *-ra·* 'has it before one', *-si(wa·)* 'gets a view of it.' — 8. *kiamut tusak·o* must also be corrected, perhaps to *kiam·ut·u* 'and towards the north.' *sak·o* 'these out there' probably refers to the ice-floes which drift along the coast towards the south, generally at some distance from land in the summer. — 10-11. *-iʷn·a* 'that' indicates that what is pointed to belongs to the past ('it was in the autumn'). — 11. *-tar* is no doubt the same as *-ɪ·ar*, see note to lines 1-4 (5). — 12-13. *ila·le* is an interjectional word expressing wonder or irony 'what's the matter! indeed!' or encouragement 'just so, begin!' The first syllable of *ne·ŋe·lorpit* is presumably contracted from *niŋer-*, 'gets part of the catch'; the following syllable is probably the negation (just as in l. 14); *-lor* might be a form in EGr. of the WGr. *-lar* (< *-laq*). It is not clear to me why the vowel (*e·*) here and in lines 8 and 22 is lengthened before *-lor*. — 16. *it·(er)* answers to WGr. *it·u*, cf. *it·up·oq* '(the wind or the sea) roars'; the whole forms a noun, the meaning of which answers to 'a roaring storm.' — 17. *pilarʷa* = WGr. *pitoraq* 'a rising gale.' — 18. Cf. WGr. *iputine qim·up·a·* 'lays his oars out along the side of the boat while ceasing to row.' — 19. 'Lost sight of' (WGr. *a·ʷŋ·a·ⁱwa·*), namely as a result of the thick snowstorm or of the foam drift. — 21. On account of the exertion, naturally. *qimuŋaler(pa·)* must be a derivative of *qimup·oq*, which specially means that the harpooned seal 'drags the hunting bladder about with it on the water', or that the sledge dog 'draws the sledge behind it.' — 23. WGr. *perqup·a·* 'bends or bows over it' (for example, the man in the kaiak over the oar, as he holds it up against his abdomen); or 'to bend something by pressing it against onself while inclining over it', (Kleinschmidt, Ordbog p. 293). *anersaiora*, the suffix is the pleonastic *-ioq* 'also, again.' — 24. *aterqor-* (why *-qor*?). Kuannia was led to think of a stem of a somewhat different form (*arter-*) arriving at another explanation: 'that I had scarcely succeeded in getting to land.' Cf. no. 105, l. 13-15.

No. 108. Song of Sukkaartik, the Assistant Spirit.

Ajukutooq.

Sukkaartik was a Timerseeq (inland dweller) who was one of Ak^{w}ko's assistant spirits. The Timerseeq has been out on one of his roaming trips on the coasts, and longingly mentions all the sea animals which he has not captured during his trip.

anersa·rtawartaŋe 1 a. Let us sing of it ever and long,
sawo·a piŋ·iwa·ma b. When, for a moment, I got out to the sea-side
cia·nit·e samo·a c. And, at the edge of the land, in direction out over the sea
alákalitam·iáko d. That I, fancy, should again really catch sight of it!

mat·a·m·a 2 a. Although, in spite of that,
tasawaŋa pitsánaŋa b. From out there I shouldn't get anything,
nâca·rsitsanaŋa c. Should make no find of spoil,
nam·a·rsarcítsanaŋa d. Should bear home no spoil on my back,
qajuätsa·minim·a e. Not even a common seal as before
ki^{w}k·aluätsa·mit·e f. And a bone-seal.

mat·a·me pitsanaŋa 3 a. Although without prospect of spoil,
täsåwaŋa pitsanaŋa b. Without prospect of getting anything from out there,
nätsa·carcitsanaŋa c. I was not to make any find of spoil,
nam·a·carcitsanaŋa d. I was not to bear home any spoil on my back,
qajuätsa·minim·a e. Not even a common seal as before
qa·iŋuliŋa·mit·e f. And a crested seal.

mat·a·ma 4 a. Although without prospect of spoil,
täsawaŋa pitsanaŋa b. Without prospect of getting anything from out there
nätsa·carcitsanaŋa c. I was not to make any find of spoil,
nam·a··carcitsanaŋa d. I was not to bear home any spoil on my back,
qajuätsa·minim·a e. Not even a common seal as before
at·aŋuätsa·mit·e f. And a white whale.

mat·a·ma 5 a. Although without prospect of spoil,
täsäwaŋa pitsanaŋa b. Without prospect of getting anything from out there
nätsa·sarcitsanaŋa c. I was not to make any find of spoil.
nam·a·carsitsanaŋa d. I was not to bear home any spoil on my back,
tule·itime·^{w}na e. Not even a walrus as before.

anersa·leia^{w}k·a 6 a. I sang of these things,
aɹeasewa·riŋak·un b. Because they are so nice to think about.

Notes. — 1 a. Cf. nos. 105 and 107. — 1 b. *sawo·a*, same word as in next line *samo·a*, the varying use of the forms seems to spring from a merely æsthetic desire for variation, the first form being typical of the East Greenland dialect, and the latter of that of West Greenland. *piŋiwa·ma· = piŋ·iwarma* (Kuannia), i. e. *piŋ·iwarama*. — 2 a. *mat·a·ma = mat·a·^{w}na*, just as *im·a* in l. 2 e (3 e and 4 e) is identical with *e·^{w}na* (i. e. *i^{w}n·a*) in l. 5 e 'that at that time.' — 2 c. *-si* (= *ci*) 'get, gain', *-tsa* (= *ca*) 'prospect of, chance', *nâca·r* = WGr. *nâ^{w}s·a·q* 'find, discovery.' 2 d = WGr. *nam·ac·aq* 'something to bear on the back' (by a strap across the forehead or on the head). — 2 e and f. The two words belong to the Timerseet language and signify the same sort of seal, namely the common seal, which in ordinary language is called *sak·aq* (WGr. *nätseq*). Also the sea animals mentioned in the following lines are named after the peculiar and metaphorical expressions of the Timerseek language. These were so well known on the east coast that Kuannia, for example, knew all the names just as well as my reciter of the poem did. — 3 f. *qa·iŋuliŋaq*, Timerseet word for the common *naliŋin·aq* (WGr. *nätsersuaq*), perhaps literally meaning 'the one who wears a forehead flap, or a head-cloth' (< *qa^{w}ŋuk*, cf. Kleinschmidt, Ordbog, p. 131). — 4 f. *at·aŋuätsa·k*, Timerseet word rendered by Ajukutooq as *qialiaq* 'white whale', but it should, according to Kuannia, mean a game animal of any sort whatever, although used especially of 'bear, walrus, or white whale.' — 5 e. Var. *tule·itimini^{w}ŋa. tuleiti(m)* from the Timerseet word *tule·ialik* 'the one with (great) eye-teeth (literally teeth to gore with?)' i. e., a walrus. — 6 (a and b). According to Ajukutooq's explanation the Timerseeq has in his own language mentioned by name all the animals he specially likes to eat.

No. 109. Song of Maŋertaq, the Assistant Spirit.

Mitsuarniaŋŋa.

Ajukutooq's assistant spirit Maŋertaq used the following song during the performance in the hut. In it he mentions a spell made to ward off the sly attack of a tupilak sent out against him by his enemy. The name of this tupilak is mentioned as Attawik. The object is to turn the evil fetish against the one who sent it out, otherwise it will overtake the pursued one, press in under him, and rob him of his soul. — I imagine that the spirit in reality speaks on the part of one of the angakok's housemates.

Refrain *qama· a·ja·ja··*	Outside there, *aiaia*
a·lål^{w}e·ŋiŋa·ina —	1 I have it in my thoughts,
at·awit·e erteqim·ât co·rna	2 When Attawik came in sight ahead,
pin·ile man·a	3 And this junction here [the point of my kaiak]
put·aqisikâit·ïŋo	4 Having provided it with a hunting-bladder,
co·rna peina·nik	5 Immediately ahead of it.
e·rtanialit·oa	6 All the while moving forward,
aʀa·rnialuk·iŋa	7 I pronounced my spell against him,
aʀa·rïtiŋuâ^{w}n·uŋ	8 I used my little spell.
pât·in·ane uniŋiuk	9 Before he got in, he stopped also.
pât·in·ane ut·eŋiuk	10 Before he got in, he turned back,

Notes. — 1. WGr. *a·ʷlatigiga-una* 'I have him (or it) as the cause of my being in (constant) emotion (in my thoughts)', thus explained by the reciter himself and by Kuannia; the vision of the adventure constantly returns, and cannot be forgotten. — 3-4. The meaning of these lines seems to be this: I had provided the point (stem) of my kaiak with a hunting-bladder or the imitation of one in order to avert the approaching tupilak. It is evident, from l. 6, that Maŋertaq (or the hunter he represents) had felt himself specially pursued by the tupilak during a journey. — 5. "The tupilak emerged right ahead of my kaiak." *peina·nik* = *peⁱna·nuŋ*? (Kuannia). Sufia took the two words as one = *cor·narpia·ne.* — 7-8. *aʀa·ruta·ⁱt* 'spell', from the same stem as *aʀa·rpa·* 'pets a child with petting names or a little song.' Cf. p. 162 (and 243, no. 43).

No. 110. A Drum Song of Maŋertaq, the Assistant Spirit.

Ajukutooq.

Ajukutooq's assistant spirit Maŋertaq, who belongs to the Eajuätsiaq people in "the world beyond," has, in a singing duel, an opponent, Nakkaja by name, also an Eajuätsiaq, and the following song is supposed to be part of a singing duel between these two spirits. This seems to have been brought about, however, by the angakok having been consulted by a man, Unookajik(?), on account of the latter's impotence. Whereupon the angakok holds a performance in the man's house, and seeks the answer through one of his assistant spirits. The spirit, Maŋertaq, appears to suggest that he has seen the man out on the ice attacking a young common seal, which perhaps involved, on the part of this man, a violation of his hunting taboo, and in consequence his vital debilitation.

Refrain *a·ja a·ja· ja· je·*

coŋo·ŋ ajerpoa	1 Why is it, then, that I am good for nothing?
coŋo·ŋ ajerpoa	2 Whence comes it that I am good for nothing?
qua·ɨtsiararner ajerpoa	3 I cannot beget a child,
qurturturnȧkin·ermi ajerpoa	4 I am good for nothing because my sexual organ is too small.
co·rc·oř anersarte·rqʷiŋ·a·ɨt	5 Why! What do you want? Do you encourage me to sing, why?
piniäŋatäŋuän·e	6 About the small huntings I have had?
uwaŋa ta·tse·ga pilara	7 I will make a poem about my hunting spoil.
uno·kajik	8 Unookajik (and I)
tarpinialüt·unu	9 While we two roamed about (out there on the ice),
qe·rtiko·tuman·a	10 Through this light through which I spied
alimata·rtit·iŋo	11 I saw him becoming always smaller (removing himself).
ase·ʷna takütʷnariŋaina	12 Then, at last, I saw at once what it was,

qajuätsiwartiwar 13 A large young common seal.
iŋ·ilitiŋuarpara 14 I stabbed it with my harpoon (or bird-dart?)
qa·rtaŋa·rit·iŋo 15 So that I lost the bone-point of my weapon.
co·rco·r̃ ta·min·a 16 Why! What do you want? Is it thus
anercarte··rq^{w}iŋ·a·i̯t 17 You encourage me to sing — why?

Notes. — 1-2. *coŋ·oŋ*, cf. *co·ro·ŋ*, 116, 40. — 4. Literally 'my urethra is' etc. — 5. *co·rcor*, cf. nos. 41 and 195. The suffix *-te·rq^{w}iŋ·a·i̯t* perhaps answers to *-terquwiŋiŋa-ai̯t*. — 6. *-n·e* for *-n·uŋ* or *-^{w}nuŋ* (instrumental) as so often the case. — 9. *-tunu* for WGr. *-ɪ·unuk*. — 10. In this and the following lines the angakok seems to speak on his own account. My reciter explained it so, saying that what was aimed at was the light or dawn which arises in the angakok's mind as he sits before the rattle-skin in the hut during his performance, while the drum dances on his head. In this light he saw Mangertaq and Unookajik appear far away out on the ice.— 13. *qajuartiwar*, in the language of the mourners, is the same as a *sak·aq* 'common seal.' — 14-15. Here the translation follows the reciter's explanation: cf. WGr. *iŋ·ia* 'its point.' *qa·rtaŋa·t* is the Eeajuätsiaq people's term for what the usual East Greenlander calls *ki^{w}k·aq* 'bone', 'knuckle'; here referring to the bone material from which the harpoon-point is made. — 17. Cf. l. 5.

No. 111. Song of Quppisaaq, the Assistant Spirit.

Ajukutooq.

Ak^{w}ko's assistant spirit Quppisaaq had a song, the words of which his son Ajukutooq would not tell me. I only succeeded in persuading him to sing the melody and the refrain.

The refrain: *aja· ja· ja*
a·rta·· j·a a·rta·
a·rta·· ja

No. 112. The Song of the Dead.

Mitsuarniaŋŋa.

The first singer of this song lived (according to the reciter) at Ammassalik, and "was old when the present elders were born." It is a song "about the time when there were not many people on earth, but too many in the heavens. When an angakok from here later on met this person in the heavens, he was still singing the same song" (which, possibly, was originally longer). Kuannia also knew the song.

Refrain *qawo·a·ja je·ja*
po·a piŋiwarama 1 Up there when I had the fortune to come
e·win toquca·rpun 2 The people had ceased to die.

Note. — 'Up there' viz. in the heavens.

No. 113. The Heavenly Song.

Mitsuarniaŋŋa.

A woman who had not been able to sing here on earth died and came to her relatives in the tent districts in the heavens. When she approached them she began to sing the following song, and they joined in. During his spirit-flight the angakok came to the heavens and met her: what a surprise, she who couldn't sing now sang from heart's delight (*iʷŋʷa·i̯eqa·*). On hearing this his fellow-angakok exclaimed *a·a· makiwät tama·ne iʷŋ·i·tsaŋ·itsin tap·oane·lera·ŋamiŋ iʷŋertaleř a·lin* "Oh then, when these, who down here are not accustomed to sing, arrive up yonder they become as those who have the gift of song." When the woman's husband heard this he sprang up, and with beaming eyes whirled around in jubilation (*tipap·oq*).

Refrain *a·ja··*

anerca·ca·i̯nima 1 I wonder if you were able then to sing? —
po·a majïŋua·ma 2 When I rose up there
qilät·uarme po·a 3 To the great heavens up there,
miŋ·ertokae·tarpoa 4 I had become frightfully exhausted,
arne·wokᵃe··tarpoa 5 I had become frightfully breathless.
ilak·ale takiŋalïartiŋo 6 But when I caught sight of my relations,
iliʷce·ŋalïarpat 7 Is it you, who once were?
iʷŋerïukae·ťak·iwa 8 Then I took to singing high soundingly,
miŋ·ertokajeqiama 9 That time I had been quite exhausted,
anersa·ŋuarpara 10 I breathed my little song about it.

Notes. — 1. *-ima* = *iʷna*? Cf. no. 108, l. 2 e. — 4. = *mernertokajetarpoŋa* (Kuannia). — 5. (According to Kuannia) an unusual formation of the stem *anerpoq* 'breathes', (otherwise *anertik·arpoq*). — 8. *-rïu* = *ruju* 'enormously'.

Nr. 114. Darkened in the Soul.

Napa.

The song treats of Napa's maternal grandmother Kukkujooq. Another woman had, by iliseetsoq-art, "made her dark, internally," which gave rise to an angakok being summoned to investigate her condition.

cilät·e ercinakajik 1 What on earth! I fear and tremble!
uwaŋa ercinakajik 2 I fear and tremble on account of myself
takilʷɔleqiʷŋa·ŋ·a 3 That he will begin to look at me again.
i̯ii̯kasiŋajäqä·ʷn·a 4 Does he begin to make it out, he down there!
ta·rtërtujokajik 5 A great terrible darkness,
qernertërtujokajik 6 A great terrible blackness,
ercikajik 7 Dreadful.

Notes. — 1. *cilät·e*, interjection (see p. 151) expressing wonder and annoyance. *ercinakajik* may mean both 'fear inspiring' and (less often) 'full of fear.' — 4. *i̯ii-* = WGr. *ili-*. Perhaps it is to be translated thus: 'Does he begin to recognize me?' — 5. *-tujo* = *-tiwo*, *-tiwa*, = WGr. *-sua(q)*.

Fig. 53. Sea fog rolling in over the cliffs east of Ammassalik. Broad view over the entrance to the fjord. (August 16, 1906. W. T. phot.)

Fig. 54. *Early spring, II* (cf. fig 31). Eskimo village on *Täseesaq* fjord, almost buried under winter snow, the house roofs just peeping forth from the snow. Narrow paths in the snow between the houses. *Mitsuarniaŋŋa* is seated on the roof of his hut occupied with some tool. (May 2, 1906. W. T. phot.)

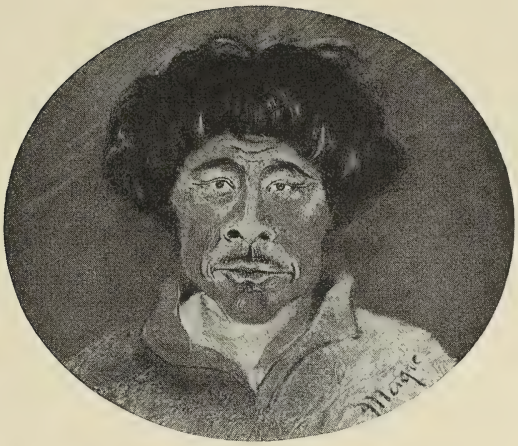

Fig. 55. *Marhre*, one of the most prominent uaajeertoq players. (Painting by Mrs. E. Locher Thalbitzer, Ammassalik 1906.)

V. MIMIC DRAMATIC DRUM SONGS

Mimic games. — Some mimic singing-games of the same kind as these were first described by G. Holm (see First Part, especially pp. 128—129). Their designation *uaajeertoq* 'a mimic player or gamester' I have only heard at Ammassalik, but it seems to be a word of ancient origin. From West Greenland the name is not known and the games are not described, still the same have no doubt flourished there before the days of the mission as such games belong to the real Eskimo culture.

It is probable that some of these games date far back and owe their origin to certain cultic ceremonies. As already remarked by Holm the masks were used at some similar games in Baffin Land and Alaska. In Franz Boas's report from Baffin Land and in Parry's old narrative of his journey to more westerly islands we find some contributions to the nature and history of these singing games to which I shall revert later. At Ammassalik I was told that there also masks have been used formerly in connection with some of the uaajeertoq games (both wood- and skin-masks). In later time, however, it had become more customary for the mimic players to make themselves up, e. g. by putting soot-spots on the naked body, by stuffing a plug into the mouth to distend it, by tieing a string under the tip of the nose to turn it up etc.

Of much interest appears to me the information that the uaajertoq games at Ammassalik in olden times took place in *special houses without windows*, e. g. at Umeewik where there is said to have been "a large and high house" that was not used in winter, but only in summer or harvest time by the young folk of the whaler families that gathered there. — Though the word for "qashe" is unknown at

Ammassalik the memory of such a *festival-house* has evidently remained in this part of the country. I shall revert to this in the section about the festival-house. From this we may gain a hint towards understanding the origin of the uaajeertoq games, rather than in Ajukutooq's "tale of the origin", to which I do not think much real importance can be attached (see the remarks introducing the game Qaqqilaaŋerseq, no. 115).

All the headings of the mimic drum-songs (uaajeertut and tiwalit) are in accordance with the names given by the natives themselves.

A. UAAJEERTUT WITH MEN'S MAKE-UP

No. 115. Qaqqilaaŋerseq — The Bone-gnawer.

Ajukutooq A (**DD**) and X (**Phon.**).

Ajukutooq supplied me with a myth relating to the origin of mimic games. The first uaajertoq player was a man who lived at Umeewik and was called Qaqqilaaŋerseq 'he who gnaws at a bone so that it is audibly scrunched between his teeth'.[1] He was born with very curly and entangled hair, and was distinguished in all kinds of song and merriment. Once he hit on the idea of using his remarkable head of hair for the game which is named after him. After having fed on a seal's flipper and gnawed the flesh off it, he took one of the gnawed off bones in his mouth to distend his cheeks, ran his fingers through his hair, seized the drum and 'danced' naked (in the Eskimo fashion) on the floor, with his back towards the platform and his face towards the entrance, while his house-fellows sat and looked on. In this 'disguise' he was accustomed to play for them later. All other games were invented after that time.

Fig. 56. Uaajeertoq player. (Drawing by Okusuk, at Ammassalik, 1906.)

Uaajeertut are men who appear either naked — often with soot-spots on parts of the body — or dressed up. Women appear less often, and then wear *naatseen* (short trousers). — It was expressly pointed out that Qaqqilaaŋerseq was not an angakok.

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[1] The stem of the word is *qaq·il·a·rpa·* (WGr. *qaq·ula·rpa·*) 'cracks, crushes something betwcen his teeth.' Labr. *qaqqolarpoq*.

When, then, Ajukutooq plays this game — as I saw him perform the rôle in his tent on Atteqin Island near Cape Dan in the summer of 1906 — he imitates Qaqqilaaŋerseq, the singer and player of the past 'he who gnaws at a bone.' He discards his hair-band, and entangles his long hair so that it stands out in all directions; his cheeks are distended with a lump of wood which lies cross-wise in his mouth. Thus Ajukutooq sang and danced on the floor, with the drum in his hand, while I looked on.

On the same occasion I recorded the few words of the song, and on a subsequent occasion I got him to sing them into my phonograph.

A. As usual, the commencement was a sort of prelusive refrain. Next he uttered a loud cry addressed, (so Ajukutooq explained) to Qaqqilaaŋerseq, whose name was likewise shouted aloud, together with the following invocation, "in order that it might be heard out at the abode of the dead."

(Refrain) *e·je ja aja·ja jaja ja e·ʳqȧʷna*
a·jaja jɛ· a·jaja ja·jaja
(Shout) *E·h Qaq·ila·ŋerser! eʷŋ·e·rïarte··gataŋ·a·* !

Afterwards Ajukutooq continued the refrain. As with all these pieces, the performance can be drawn out as long as one wishes, the song being repeated many times without pause.

X (Ajukutooq's second description). — Qaqilaaŋerseq, the bone-gnawer, a man with long, entangled hair. Naked trunk. Stump in the mouth. Dances (*tiwȧwoq*) with back to platform. Goes about in the house and howls:

ho··· Qaqila·ŋerseʳ! i ŋ·e·rïarte··gataŋ·a
Ho·· Bone-gnawer! now come and sing with me!

Note. — Ajukutooq said: *iʷŋe··rqïloq iʷŋe··rpa·ŋa* "Akernilik's wife challenged me to come up and sing with her." Ajukutook went to her and, in a comical pitch, recited the above words, and afterwards sang the refrain.

No. 116. Mitteertȯkajeqaaq — The sucker.

Ajukutooq.

A man with his face blackened with soot represents an angakok, making spells and exorcising. Thereupon one of the house-spirits (*it·e e·wa*) appears to him: a woman with her face contorted as by a long kiss or a suck at her mouth, hollow-cheeked and wrinkled because of the convulsed attitude of her lips. When the angakok tells his house-fellows of his vision they ask *sume·ʷna* 'where is she?' Whereupon he commences to sing with stuttering breaks, because of the stereotyped sucking distortion:

a· ha ha ha ha····· 1 (Laughter)
takiŋ·ätsi^{w}na·ra·rce 2 Have you seen that horrid, loathsome vision
a··litsät tunuän·ik 3 Behind the skin curtains on the wall?
qajaäti^{w}ärn·erme 4 At (the back of) the great hairless skins —
sume·^{w}na mitsilut·okajeqa·q 5 Where is 'she' who sucks so strongly and badly?

Notes. — 2. Cf. WGr. *takuŋ·uwoq* 'is tired and sick of seeing something', and *taku^{w}sunarpoq* 'looks ugly and horrid.' — 3. Obsolete designation for *a·litsät* 'the waving (skin).' This skin wall-hanging is used in the summer as outer tent-skins. The tents are double-covered.

No. 117. Coowit — What were you?

Ajukutooq.

The uaajeertoq with a stick in his hand comes singing and dancing in front of the platform, while he moves from one seat to the next, asking each of the adults: "What were you?"[1] He who has been "as a child" during the course of the summer answers *at·e·woa*: 'I was lowest.' He who during the winter has "not been as a child" (i. e. has had sexual intercourse) answers *qat·e·woa*: "I was uppermost.' The uaajeertoq gives them all a stroke of the stick over their heads, but with varying force. Those who declare that they have been uppermost he strikes but lightly, and those who declare that they have been lowest receive a severe blow from him. (The explanation of this game was incomplete and obscure.)

Note. — [1] Kuannia apprehended this as *suwiit* 'what do you want', but he didnt know the game.

No. 118. Qaccárpoa — I am an Up-crawled Seal.

Ajukutooq.

The player imitates a seal putting its flippers out on the ice in order to crawl up. He keeps his eyes wide open and his arms drawn up and crooked, with his hands forward like the flippers of a seal. His cheeks are blackened with a little patch of soot. He is clad in a seal-skin anorak with the hair outward. First he sings and drums for a little while: "I am a seal crawled up on the ice." Then he puts away the drum and crawls like a seal to the water-barrel by the furthest platform-place, here he ducks his head down into the water, emerging at once with great terrified eyes. During the laughter of the onlookers he moves on again to the next platform-place,

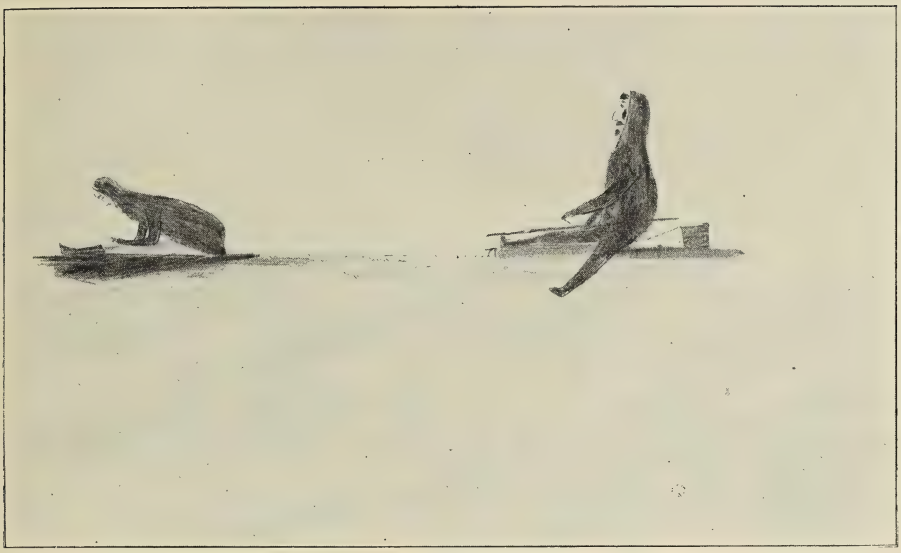

Fig. 57. Uaajeertoq player. (Drawing by Okusuk.)

and ducks his head down into the cooking vessel, withdrawing it dripping with seal-meat soup. So he continues at all the other places, ducking his head down into water-barrels or pots. In conclusion he sings and dances again.

No. 119. Aweertoq — He who sends out Decoy-signals.

Ajukutook.

The uaajeertoq, clad in his kaiak skirt and with his face sooted, sits on the window platform and plays at rowing a kaiak. He has a piece of wood for a paddle and another piece for a harpoon. He pretends that he is luring bearded seals, and utters the decoy signal quite softly in two changing notes: "*oo-h, oo-h, oo-h.*"[1] Suddenly he puts on speed, harpoons one of those present as representing a bearded seal, fixes the hunting-bladder in him and triumphantly exclaims: "*ho··! umia arqisorsïwara·, umia arqisorsïwara·*", 'ha! I shall repair (the skin of) my umiak!.' He next pretends that he comes home and lands, and seizing the drum dances while he sings and wriggles his head and searches backward over his shoulders "to see if any

[1] Decoy signals are used by the hunters to lure seals or birds near enough to provide a safe shot (more samples, see Phon. Study p. 323—326); and in the animal world it is sometimes a call from the male to the female. Here one specially thinks of the sound which the male bearded seals utters in order to allure a female to mate with. The hunters imitate this sound, which Kuannia reproduced for me thus: *o-o-o··· e··*, sung in a falling chromatic scale.

of the women will give him a piece of skin with which to patch his umiak." He sings: "*qilipa··qa· aŋerne·tit·iŋe, qilip·a··qa·!*", 'there is a great barb! (to rouse her desire), there is a great barb!'[1]

No. 120. Soqulaleq (Toowee) — Singing on the Window Platform.

Ajukutook AX.

A man is blackened with soot on his cheeks and forehead, his mouth is distended with a stump of wood, and a strap of skin is wound twice round his face, so that his nose is pressed upwards. He sits on the window platform, dressed in his anorak and singing with the drum in his hand, (*soqulawoŋ*, see pag. 160), while he wriggles his head into ridiculous attitudes.

He represents the conceited hero of the drum contest, who in his hut awaits the visit of an opponent called Toowee (a rare name, though it was known to Kuannia). The expectant host is evidently afraid of his opponent, which is ironically expressed in his remark that he hopes to be spared the visit. Ordinary courtesy demands that the host shall provide his opponent with an abundant supply of meat on such an occasion. At the conclusion of the song the singer mentions that he has killed his previous opponent. When one has killed one's opponent by harpooing him in his kaiak it is usual to mention this achievement in a new song, and to name one's dead opponent.

The introductory refrain is very long. I give a portion of it (after phonogram, cf. p. 76, mel. 57), as the development of its individual periods seems very typical.

Refrain.

A^1 *ʀä ä·ja aj·a·ja ä·ʀä jai*	C^2 *ʀa·ja ʀa·jajai*
B^1 *ʀä ä·ja äʀä a·ja· jai*	D^2 *ä ja·ja ʀa-ä· tiwa·jɛ·jo*
C^1 *ä·ja ä·jä jai*	A^3 *to·wä· pipisaito to·we ʀa·jai*
D^1 *a·ja·ja ʀa-ä· tiwa·je·jo*	B^3 *awa·ja ä·rä a·j·a· jai*
A^2 *ta·wa ä· qila·norn-a·ja ʀa·ja*	C^3 *awa·ja ʀa·ja· jai*
B^2 *ʀa a·ja ä·ʀä ä·j·a· jai*	D^3 *ä ja·ja ʀa-ä· tiwa·jɛ·jo*
	etc. . . . .

[1] *qilip·a·q* means a great *qilik*, literally the upright bone peg of the throwing-board which fits the corresponding groove in the dart (*qaquiseq*), but also generally used of any upright peg or barb; very commonly of the membrum erectum. *aŋer^{w}ne·rtoq* (or *-n^{w}o·rtoq*) is specially used of a woman 'who is covetous of a man', but, also, more generally means that one looks round for the food which is being brought, and which one greatly desires.

Burden of the song.

isimawâte··wa to·we·	1	I hope very much
neʀewe·ta·tiŋo to·we·	2	That Toowee shall get nothing to eat,
isimawâte··wa	3	I hope very much
pip·ise·ta·tiŋo	4	That Toovee shall get no opportunity,
isimawâte··wa to·we·	5	I hope very much
iwile·ŋiarnaŋe	6	That Toowee shall not sing of me,
isimawâte·wa e··i^{w}ara	7	I hope very much
akiniarner ajortor	8	He isn't able to avenge my slain opponent,
isimawate··wa toqutara	9	I hope very much
akiniarner ajortor	10	He isn't able to avenge him I slew.

Notes. — 2 and 4. *-ta·tiŋo* is presumably connected with WGr. *-ta·ⁱliwa* 'hinders him or it from one.' — 7. *e·t^{w}ara* must be equal to *toqutara*, l. 10, answering to WGr. *in·ut·ara* (though *in·u* is not otherwise shortened to *e·* in EGr.). For the rest, Kuannia thought that *e·t^{w}ara* might mean 'my comrade', 'my companion.'

No. 121. Qoŋiarnersaa — The Well Worth Seeing.

Ajukutooq.

A naked man makes his appearance with drum in hand, and dances (*tiwawoŋ*) while the following colloquy takes places between him and the onlookers:

qaner qoŋiarnerse·woa 'Am I worth looking at?'
ha qoŋiarneqâ^{w}tit 'Oh! you are very well worth looking at!'
ilin·a·ja qoŋiaqiŋ·eqa·wa sat·uta·ɨtaragawit 'I am not more worth looking at than you, you ass! — who are always in the habit of lying.'

He who first answered is hereby reduced to silence. The uaajeertoq addresses each of the men and women in a similar manner. Another may answer him thus: *qoŋiarniŋ·eqa·^{w}tit* "you are very little worth looking at."

No. 122. Turtér^{w}naq — A Stone-crop!

Ajukutooq AX.

Here we have, in a way, a double rôle. In the first instance the man represented has to entertain the company with drum-dancing and song, but he realizes that he knows neither his art nor his rôle, and therefore becomes embarrassed. He stands and fumbles with the drum, singing the refrain in an uncertain manner, and without being able to devise any words which may be woven into his song. At last he comes to think of the word *turter^{w}naq* (a sort of edible plant,

stone-crop, *Sedum*), and repeats it thrice in a comical tone, and in an insipid or affected voice, tamely, slowly, and hesitatingly, while each time he lifts his one leg a little backward in a ridiculous manner. The meaning no doubt is that he represents a woman who is out picking edible plants, and thinks that she is about to tread on a *turter^{w}naq*, so lifts her foot in order not to crush the plant.

This act in connection with the twice repeated exclamation "a stone-crop!" affects the onlookers very comically.

Ajukutooq seemed to appreciate this rôle greatly, and carried it out in a masterly manner.

Refrain (song, drum, dance)

A^{1} *ʀä ä··ja a·ja· ja·jɛ ä·ja a·ʀäa· ja·ja·ja·*
B^{1} *ʀä a·ja ä·i̯ä·*

Recitative outburst

torte·rnar, torte·rnar, torte·rnar

Refrain (song, drum, dance).

A^{2} *ʀä ä·ja aja·ʀaja jajä ä·ja·*
B^{2} *ʀä a·ja· ja· ai̯*

Concluding strophe

häja jä· ä·

Recitative outburst

torte·rnar, torte·rnar, torte·rnar

Notes. — 1. *turter^{w}naq* (varying with the forms *torter^{w}naq* or *tut·in·aq*) answers to WGr. *tuʟ·erun·aq* which indicates the same plant. The EGr. form must have arisen through several intermediate forms (*tuʟ·erin·aq, tut(e)r(i)-naq.* and with retrogressive uvularization *turtirnaq*).

No. 123. Kikkéerter — One who says „Fie".

Ajukutooq AX.

A naked man makes his appearance as a visitor. He is blackened with soot about his face and both thighs. The soot patches on his thighs represent his flesh, it being said that he is so thin that his skin is cracked, so that his flesh is visible. He is also called 'the old ones' *e·simaquta·* 'their sign'. While he performs the dance (*tiwawoq*, cf. Mel. 49, p. 53) he wriggles his trunk in order to look down his back and to see his thighs, making a comically miserable grimace. The refrains and the interwoven exclamations *kik·e··*, *kik·e··* [1] 'fie' are apportioned thus:

[1] *kik·e·* is the same as the interjection known from West Greenland, *kik·e·k* which means about the same as turning up one's nose at someone or something: "Fie!"

Song (refrain)

A^1 *a·ja jɛ·ʀa a·ja·jaį ja·ja ʀajɛ·ɛ·*

B^1 *ɛ·ja·ja ʀe·ja a·ja·*

Recitative

kik·ɛ···, kik·ɛ···

Song (refrain)

C *amä ɛ·ja a·ja·ja ʀajaja*

A^2 *ja ɛ·jɛ·ʀa a·ja·jaáį ama·ja jɛ·jɛ·*

Recitative

kik·ɛ···, kik·ɛ···

Song

B^2 *ɛ·ja* (etc.)

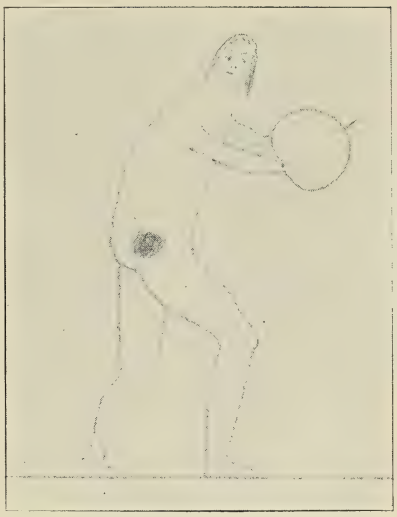

Fig. 58. Uaajeertoq player. The one who says fie! (Drawing by Kaaralik, 1906.)

No. 124. Kunitaa — Let Us Kiss Each Other.

Ajukutooq.

The uajeertoq represents a drum-dancing man with a very ugly face. As he dances nearer and nearer to the best looking women on the platform he exhorts them to kiss him in the exclamation which breaks the song and is thrice repeated in the same pitch and very impressively: *kunitaa!* — from *kunip·a·* 'smells something, puts one's nose to it.' The Eskimo kiss, as is well known, by rubbing noses.

No. 125. Naqersuarpoa — Press on the Drill-stick.

Ajukutooq.

The rôle is that of a man who comes on a visit and is invited to drum-dance. The declamatory outburst of the song, *naqersuarpoa*, "I am he who shall press on the drill-stick"; indicates the rôle of the singer. He squats down as if to produce fire by drilling in wood. This is generally performed by two persons, the one pressing a cross-stick with a concave bone button in its center down on the top of the drill-stick, while the other sets this in motion by drawing backwards and forwards a cord which is wound round it. (First Part fig. 69.)

While the drum-dancing uaajeertoq bends down, the woman who has to help him approaches. When she has come quite close to him, he suddenly rises and puts out his stomach towards her, making certain smacking sounds with the tip of his tongue.

No. 126. Iŋit^{w}saq — The Humble-bee.[1]

Kunnaŋ.

There enters a man of comical appearance. His face is deeply sooted; he has a moustache and a great stomach (clothes stuffed up under his anorak). He takes his boots off, and strikes at the house-dwellers with them, while he shouts out *iŋerniarciŋa* 'will you sting me?'(?) He then begins to drum, but as, after repeated attempts, the drum gives forth no sound, he strikes his stomach with the drum-stick and exclaims in a surprised tone: *soqa·^{w}na* 'what's the matter, what's wrong with it?'

No. 127. Tikaajaat — The Lazy Cock Seal.[2]

Kunnaŋ AX.

X		AX	
Refrain	*ja· qɛ jɛ· jaį* *a·ja· ja· jɛ·* *aja· jɛ· aja· jaį* *ja· qɛ jɛ· ᵃjaį* *a·ja a·ja* ... (etc.)	Break (recitative, quickly)	1 *usit·ersiŋa usit·ersiŋa!* — 2 *kiŋ·ioqa·wa kiŋ·ioqa·wa* 3 *pe·n·a··qa·wa pe·n·a·qa·wa*

The rôle is that of a drumsinging and dancing man (not blackened with soot). The name Tikaajaat is not rare in East Greenland. The periods of the refrain are interrupted by three different exclamations, each of which is as usual repeated three times, with a short pause between. These exclamations are as follows

usit·ersiŋa 'Lay the burden (the load) on me!', — just as one loads a boat; then they collect a little pile of boots and skin dresses on his bent back.

kiŋ·ioqa·wa 'I am about to capsize' — then he totters in his bowed attitude to the left and to the right like a boat in a seaway, and the drum-beats sound boisterous and shaky, to indicate the perilous moment.

pe··n^{w}a·qa·wa 'I have risen again' — like a boat that had nearly capsized; with these words he rises, and begins to drum and dance again.

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[1] Otherwise in the Ammassalik language *iŋe·torartikajik*, 'a bee', < *iŋerpa·* = *iŋip·a·* '(the bee) stings him with its sting.' WGr. *igutsak* 'a bee.'

[2] Cf. WGr. *tigâwok* (Fabricius) 1) is lazy, 2) is a cock pigeon. Cf. *tix·aq* 'a male seal'.

[3] Cf. WGr. *piungnaerpoq* (Fabricius) 1) recovers, 2) stops.

No. 128. Suluppaa^{w}taa — His Excrement.

Ajukutooq.

The player is a man who holds the right corner of his mouth obliquely drawn down while he performs the tiwawoq-dance. The break with exclamation consists in his squatting down as if to obey a call of nature.

culup·a^{w}ta·[1], *a·pa·qa·* 'His excrement is blubber.'

Note. — [1] The word is mostly used of a loose opening.

No. 129. Papapa — The Wriggler.

Ajukutooq.

A man who is quite naked (without naatseen, and not blackened) performs a *tiwaleq* dance, turning his head alternately right and left, while between the periods of the refrain he sings: *papapa*[1] 'to wriggle one's posterior'.

Note. — [1] Cf. *papata·ja* in the WGr. children's game *is·it·a·ja·rta* 'let us squat down' (or 'stick out the posterior'). *papata·ja* means 'let us make a swaying-wriggling movement of the posterior.' See Phon. Study pp. 315-316 and cf. WGr. *parpo·rso·rpoq* 'moves (writhes) the rump in a figure of 8' (the typical tiwaleq dance movement).

Fig. 59. Uaajeertoq player. The sealer who uses a scraping-board for his hunting-bladder. (Drawing by Kaaralik 1906.)

No. 130. A Sealer who Uses a Scraping-board for his Hunting-bladder.

Mitsuarniaŋŋa.

The player represents a kaiak-paddler who is out after seals and who uses a scraping-board for his hunting-bladder: *puilise·rtoq ikiarpim·e put·aʀit·eʀarter.* He sits on the window platform, and in front of him has a stuffed anorak (seal-skin frock) which represents the seal he is hunting. The scraping-board (*ikiarpik*, cf. First Part, fig. 226) is seen behind, fastened to a short line, and represents his hunting-bladder (fig. 59).

No. 131. Talipaaraarter — He who says 'There is a snipe.'

Mitsuarniaŋŋa.

In this rôle, where the refrain is interrupted by the following long, declamatory outbreak, a dancing man (tiwaleq) makes his appearance.

1 talip·a·ra· talip·a·ra· talip·a·ra·!
2 timi·iâŋiwartiwin piŋasiŋïartiwin
3 takíŋa·se qartertoŋuartiwin,
4 qaneq qaneq: qaqaqaq qaqaqaq
5 talip·a·ra· talip·a·ra· talip·ara·!

1 See a snipe, a snipe, a snipe!
2 Tiny little birds, three tiny little ones,
3 They see you, tiny little songsters, 4 What, what, how, how: qaqaqaq—
5 See a snipe, a snipe, a snipe!

Fig. 60. Uaajeertoq player. "There is a snipe." (Drawing by Kaaralik, 1906.)

Fig. 61. Uaajeertoq player. The one who likes dirt. (Drawing by Kaaralik, 1906.)

No. 132. Soŋooranaar̃ — The One who likes Dirt [?].

Mitsuarniaŋŋa.

A man appears as a dancer and singer (*tiwaleq*). One of the housemates shouts: *so·r tit·eqaqa·r* (*a·^{w}mik*) 'why have you so many remains of food (blood) about your mouth?' The singer replies with another question: *kia qaqiterarpa* 'who has an opener [?]?' [1]

NOTE. — [1] < *qaqiteq* 'a drag-handle' [?] (cf. First Part, p. 462) or < *qaqileq* 'an instrument for distending and cleaning an obstructed passage.'

No. 133. Kaŋiaarnar — Move further in!

Mitsuarniaŋŋa.

A *tiwaleq* man adorned with patches of soot on his cheeks sings a series of refrains with the following declamatory outbreaks: *kaŋiarna, kaŋiarna, kaŋiarna* 'move further in on the platform!', while, as it

Fig. 62. Uaajeertoq player. He who says: Move further in! (Drawing by Kaaralik, 1906.)

were, he wants by his violent delivery to frighten one of the women further in on the platform.

Fig. 63. Uaajeertoq player. He who says: Let me strip them! (Drawing by Kaaralik, 1906.)

No. 134. Aartsiŋaa^{e}rtaarter — He who says 'Let me strip them.'

Mitsuarniaŋŋa.

The *uaajeertoq* pursues the other house-mates with a wooden stick in his hand, while he drum-dances and sings. During a short pause he tries to hit one of them. His song contains the exclamation:

a·rtsiŋa·^{e}rta·ka (or *a·tsiŋa^{e}rta·ka*) 'let me rid (or deprive) them of their *artsiŋaq* (?).

Note. — This word may be connected with WGr. *artsiwoq* 'has superfluity of food in his house' or with a derivation of the same word *arsigaq* (see Fabricius' Ordbog *arsegak* 'dressed, trimmed'), the meaning of the exclamation being, consequently, 'Let me deprive them of their fine dresses!'

No. 135. Uniarpoaarter — He who says 'I trail.'

Mitsuarniaŋŋa.

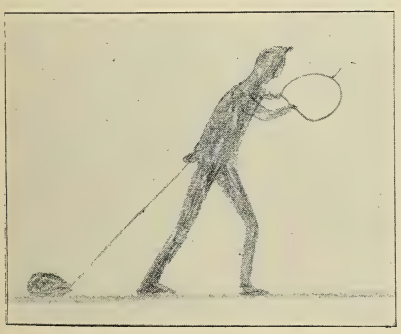

Fig. 64. Uaajeertoq player. He who says: I trail. (Drawing by Kaaralik, 1906.)

The comicality of this game consists in the fact that, while the player performs the *tiwaleq* dance, he wanders over the floor with a bundle composed of skin garments which trail after him and might represent a slain seal. The bundle is tied with a cord to the lower edge at the back of his skin jacket. *Uniarpoa, uniarpoa* 'I trail, I trail.'

No. 136. Tikaaruttik — The Rostrated Whale.

Mitsuarniaŋŋa and Ukuttiak.

A drum-dancing man who has filled his mouth with water from the water-butt pursues the others in the house while he spouts out water at them like a whale (*Balænoptera rostrata*).

Fig. 65. Uajeertoq player. The rostrated whale. (Drawing by Okusuk, 1906.)

No. 137. The Handsome Man.

Ukuttiaq.

tät·a·^{w}na tik·ar perqiŋ·iniäi̯k̇aluarta·rmeq

'Look at this man, what pains he takes to look handsome!'

His mouth is distended by means of a wooden spike placed crosswise between the cheeks, and his eyes and nostrils are widely extended by means of thin straps of skin which are laced round his face and tied in a knot on his neck (cf. no. 120 and 121).

No. 138. I made a Hole.

Ukuttiaq.

While singing and dancing, the player manages to strike his head first against a roof support, then against a drying frame or some other thing. Each time he exclaims:

put·up·oa 'I made a hole' (in it or in my head?).

No. 139. Patsitarter — The Man who has been beaten.

Composed by Attiartertoq's father.

The man in the house has been beaten by his opponent in the drumming contest, and wishes to depart, but cannot slip away because of the badly frozen sound. After having sung the first five lines the player bends forward, sticking out his posterior behind and his nose upwards, while at the same time he holds both his arms away from his body downwards, and sings the last line with a specially lamenting emphasis: 'he has broken my bones in pieces!'

a·tuilera·rput 1 Then we hasten a little in getting across
ika·r̃iakae·put 2 Our difficult crossing of the sound.

sikine ajulera· ja·ja· 3 The ice begins to open.
qu·im·iukajik 4 That scamp from Qoowik
patsitartiŋijokajik 5 But how he is used to beat!
napicïarpoa napiciarpoa napiciarpoa 6 I go in pieces, I break in half, I go in pieces!

Notes. — 1. *a· tarqe·a* (according to Kuannia) 'the starting-point for a journey.' — 3. Literally 'the ice begins to be unsuitable for it (the crossing).' — 5. *patsi-*, probably answers to WGr. *patitsi-* 'gives him a blow with what one has in one's hand.'

B. UAAJEERTUT WITH WOMEN'S MAKE-UP

No. 140. Nuliäkkaaq Aakaciŋaarter — The Woman who sings: How scandalous!

Ajukutooq and Mitsuarniaŋŋa.

The player is a man who makes his appearance in a woman's clothes, with his hair arranged in a tuft. The point of his nose is pressed upwards with a cord run across his face and knotted at the back of his neck. His cheeks are distended with a plug of wood placed crosswise in his mouth between them, and his stomach protrudes like that of a woman in pregnancy, by reason of a number of clothes having been stuffed in under the anorak. Clothes or boots have also been stuffed into the hood of the anorak, and are meant to represent the child carried in it. In this get-up the player enters through the house passage as a visitor, and dances, drums, and sings with his face turned towards the spectators on the platform. He comically imitates the voice of an old woman, with indefinite intonation (l. 1—2). Next, the song is interrupted by one of the audience (a man?) making some remarks to her (l. 3—5), whereupon she breaks in with a passionate or enthusiastic exclamation and repeats the song. Probably the game is repeated in front of each seat on the platform. It is a pendant to the woman's song in no. 155, and reminds one of the game described by G. Holm, where a singing woman challenges a man to touch her sexual organ (se First Part, p. 128), and is perhaps a similar game as that mentioned even by

Fig. 66. Uaajeertoq player. The woman who sings: How scandalous! (Drawing by Kaaralik, 1906.)

Hans Egede as played in the neigbourhood of the colony of Godthaab on the west coast in the year 1729.[1]

(Phon.) woman singing

a·ka·ce·^{k} a·ka·ce·^{k} a·ka·^{t} 1 Oh! How scandalous, how scandalous!

uwaŋa aka·ta·jɛ· 2 I am the scandalous one.

speaking-voice of a man

aŋicika·k! aŋicika·k! 3 You who have lust for a man!

a·sako naka·ta·ja! 4 Let us slip those down there down a little!

at·itokatak·i^{n}, at·itokatak·i^{n}! 5 Let me first touch them a little!

woman's enthusiastic outburst

cum·iät·a, cum·iät·a, cum·iät·a 6 Let us snuff, let us sniff and snuff!

(The whole of the song is repeated several times)

DD Variants. — 1 *a·kasiŋa·(r)ce* M. — 2 *owaŋa kasiŋa·rce* M. — 3 = A. — 4 *a·sak·oa na·ka·ta·ja* A. — 5 *at·it·okät·ak·in.* — 6 *cum·iäta* (repeated three times).

Notes. — 1. See Kleinschmidt, dictionary p. 426, *âkasik·â.* — 2. i. e. I am one who gives rise to great indignation. — 3. Used of a woman who runs after men. — 4. *a·sako* The talk is of the woman's short trousers (*na·tse·n*). — 5. *aqiʷneranik* 'in the fork.' — 6. Ajukutooq explained that this was the real exclamation (*qaʳt·e··warter*) of the song. According to Kuannia this must be connected with *sum·ip·oq* 'to sniff' (like a dog) cf. *suiät·ät·oq* 'to get the smell of something', *suin·ip·oq* 'here is scent of foxes.' Kleinschmidt (l. c. p. 347) presumes that an unknown root (*suk*) may be the foundation of *sorʟ·uk* 'the inner nostrils', therefore in some meaning or other being related to the sense of smell. Kuannia described the meaning partly as sniffing (a challenge to sniff, or try the smell), partly as snorting (violently expel the air through the nose). The latter is the meaning of WGr.*sorʟ·um·iŋarpoq* lit. 'uses his *sorʟuk.*' EGr. *ᶜₛum·igarpoq* > *cum·iäta* 'let us use our **suk.*'

No. 141. Nuliäkkaaq (II) — The Wretched Female.

Ajukutooq.

A man comes in in women's clothes, and drum-dances while he sings:

Refrain *ajä qaʷna·ja ja· ja*

Burden *erne·ka·pala·ŋuartarpoa* 1 I am used to bear children as the poor wretched woman I am.

Notes.—1. *erne··ka·q* (according to my informant, the same as *nuliäk·a·q*) 'woman; female being', lit. 'one who with regular intervals bears a child.' Cf. *erneʷra* 'my offspring' (in the song on Ukuamaaq, no. 36). — As to the suffixes it is uncertain whether *-pala·ŋuar* is to be considered as belonging to the nominal stem ('a little poor wretched') or to the verb ending < *-pala·r-poq* 'badly, wretchedly' (or = *pât·âp·oq*? 'behaves as a —; or looks as a —').

[1] H. Egede, Relation om Den Grønlandske Mission (1738) p. 252.

No. 142. Uppamiŋarter — The Woman Who Snatches at Food.

Ajukutooq, Mitsuarniaŋŋa.

This uaajeerneq, like no. 140, belongs to the *naarteer* rôles which represent women in pregnancy. The man is got up as a woman, with his hair dressed up in a tuft. His face is blackened with soot, and the tip of his nose is pressed upwards by means of a string. He makes his appearance through the entrance. From the roof-beams hangs a piece of blubber by a cord. Now is heard the shout: *up·amiŋarniarit* 'snatch at it!' Just when the full-bellied woman is about to take a bite, someone on the main platform hoists the piece of blubber up towards the ceiling by means of the cord. This manœuvre is repeated, while the woman pursues the blubber and gets her sooted face smeared with fat. When she finally succeeds in getting a bite into it, she holds on fast with her teeth, and drags it towards her, while one of those on the platform hauls in the opposite direction.

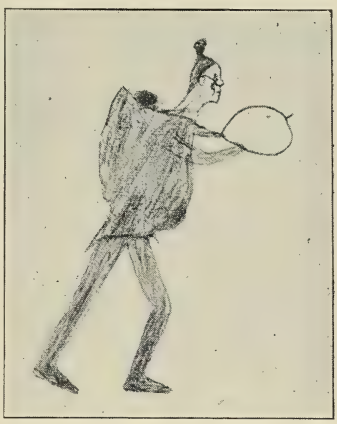

Fig. 67. Uaajeertoq player. The pregnant woman. (Drawing by Kaaralik 1906.)

This is probably the same game as that which Ukuttiaq called *up·apiŋa*, in which a pregnant woman devours great quantities of blubber.

At this game the performing uaajeertoq receives an abundance of gifts.

No. 143. Naarteer — The Pregnant Woman.

Ajukutooq, Ukuttiaq, Mitsuarniaŋŋa.

A man clad as a pregnant woman (stuffed out stomach, etc.) makes his appearance, and causes merriment by his comical gestures. The spectators shout out *na·rte· na·rteqa·* 'she is pregnant, distinctly pregnant', while she herself sings: *na·rte··qa·wa* 'I am decidedly pregnant.' She goes round to all the seats and is given presents.

No. 144. Näcaararter — The Woman with the Little Hood.

Ajukutooq.

A man clad like a woman with hood (*näcaaja*) on his back, and his face blackened with soot, first goes out of the house and fills his hair with snow. Then "the woman" enters and goes round to all the seats on the platform, and collects a number of gifts

(*picät*), meat or other useful articles which she places in her hood. Next she seizes the drum and begins to dance, when another strikes the drum out of her hands; him she pursues, angrily giving him and the others hard blows with the drum-stick.

No. 145. Arqarsaaq — She Who Bears Down.

Kunnaŋ.

A man in female attire goes drumming from seat to seat, saying at each *sart·iaŋ·a*[1] 'take me in your lap', while turning his back. When he then sits down, he bears down so heavily that they collapse and have to give way, which causes merriment.

NOTE. — [1] = WGr. *sarʟiarpa·* 'has a child in her lap.'

No. 146. Ammuttak.

Kunnaŋ.

The player is a man dressed like a woman, who, while he drum-dances, addresses his song to the men or women on the platform. The name of the woman represented, Ammuttak, means 'the one who puts out a tongue' (the reciter's explanation). Without being quite sure as to how the game shall be understood, I think that in the first word of the text the player alludes to his being a man (in disguise), inasmuch as he addresses himself to a woman on the platform, and it is only in the second word that he appears in his rôle of "woman."

niŋarteqa·gama 1 As I have a dreadfully jealous wife:
qaʀᵉa·rse·noŋa·tin 2 She comes to abuse you!

NOTES. — 1. *niŋarpoq* 'is jealous' (only used of a woman), namely on account of her husband's relations with other women. — 2. Cf. WGr. *qaqajara·* 'scolds or blames one' = EGr. **qaqiara·* or *qaqea·wa·* (my informant used the latter form). The suffixes presumably answer to WGr. *-siorin·ara·tit* (Kuannia said: *-siunaŋa·tin*). No doubt the meaning of the whole is 'here she comes (i. e. I come) in order to abuse you!'

No. 147. Qerterpoa — There Came a Hole in Me.

Ajukutooq.

The player dances in female attire and, during the song, exclaims *qerterpoa* 'I am sprung, there (came) a hole in me',[1] whereupon she flings herself on her seat on the platform, and continues her song thus: *mak·iwa·kiwa mak·iwa·kiwa*[2] 'these here! these here! you yonder!'

Ajukutooq illustrated the meaning for me. He lay on his back on the platform, and put his wife's kamiut-stick (wooden stick used

to soften the skin boots) in under his short trousers (naatseen); he said this was to represent membrum erigatum.

Notes. — [1] *qe·rterpoa* must be the passive of the same word as WGr. *qerɪerpa·* 'forces his way through it.' Kuannia explained that it might be used about the bursting open of a closure when the fluid content exudes (e. g. excrements through the anus, *qe·rteqa·ʷŋa*); in games used, preferably, about a part of the body, or about the trousers which burst. — [2] *mak·iwa·-kiwa* (according to Kuannia) said of the persons (the men) in the house = *ukorse·a·*. I imagine that the word should be divided thus: *mak·iwa* 'these (things) here', and *ak·iwa* 'these (persons) there (south, down there e. g. at the other end of the house).' By the former she probably means her trousers (naatseen), and by the latter the men in the house.

No. 148. Ammattak. The Caplin.

Kunnaŋ.

The player is made up as a woman whose name is Ammattak 'the caplin.' She breaks off her song and dance by putting the drum-stick down between her toes while she sings: *merpelip·oa merpelip·oa* 'I procure myself fish-meat!' The drum-stick represents her fishing-spear, her toes the fish. My informant explained that she was catching a sea-scorpion and added: *ilane ajïkïp·a·t* 'she does something which the others cannot imitate.'

No. 149. Merserpoaarter — The Woman Who Says: "I Sew."

Ajukutooq, Kunnaŋ, Mitsuarniaŋŋa.

Fig. 68. Uaajeertoq player. The woman who pretends to seek for her lost sewing needle. (Drawing by Kaaralik 1906.)

A

The uajeertoq is made up as a woman who sits and sews. The drum is set aside. Presently she loses her needle and says in a vexed tone *hä, merse·tʷiŋa tam·arqa·ra* 'Oh, I lost my needle.' She lights a peg (*nanere·ŋ*) at one of the lamps and begins to search for the

needle on the floor. The others in the house wish to help her, which results in the uaajeertoq pursuing them, one after the other, with the burning peg.

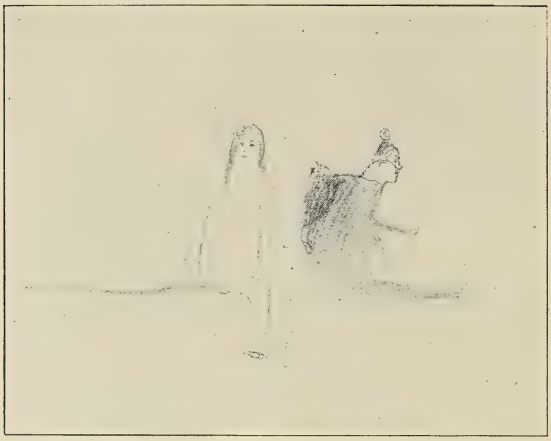

Fig. 69. Uaajeertoq player. The woman who says: I sew. (Drawing by Kaaralik 1906.)

B

According to Mitsuarniaŋŋa, a man made up as a woman sits down on the platform by the side of the sewing woman and touches her from behind. By teasing her thus he arouses her anger and causes her to pursue him (Fig. 69).

No. 150. Awittaq [1] — The Divorced Woman.

Kunnaŋ.

The uaajeertoq is made up as a woman who is overdressed, overloaded with beads in her hair and round her face. She kneels on the floor and sings as she drums:

qujanaq pin·erseqiteq 1 It is fortunate to be the most beautiful.

e·wite ila·ⁱniŋ
uwaŋa pin·erseqiteq } 2 I am more beautiful than other people.

pe··miarseqiteq 3 I am the most desirable.

The refrains are interwoven as usual between these lines. During the song the singer breaks off twice, and begins to yap like a dog: *wäwäwäw*. (Cf. nos. 14 and 15).

NOTE. — [1] *awe·t·aq* (DD); *awit·a(p) oaje·rïta·* (Phon.).

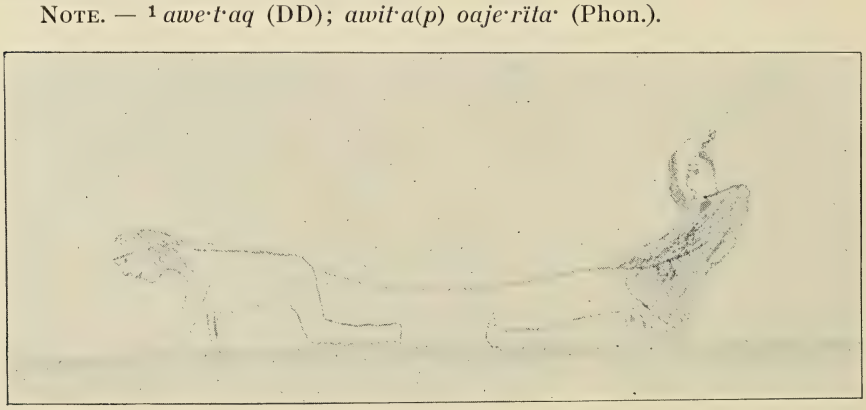

Fig. 70. Uaajeertoq players. The sledge driver. (Drawing by Kaaralik 1906.)

No. 151. Qamucercer — The Sledge Driver.

Mitsuarniaŋŋa.

The player is a man made up as a woman, who sits as far in on the platform as possible, and pretends to drive a sledge (Fig. 70).

No. 152. Anaalakaarter — She Who Cries: "Let me trounce them."

Mitsuarniaŋŋa.

Fig. 71. Uaajeertoq player. Let me trounce them! (Drawing by Kaaralik 1906.)

A man made up as a woman, with his nose turned up with a string across his face (cf. nos. 120, 140, 142), pursues the others and exclaims *ana·taka··* (*-ka··* in a high shout and with a falling tone) 'let me trounce them!'

C. TÍWALIN, WOMEN'S SOLO DANCES WITH REFRAIN AND BREAKS (nos. 153—165)

No. 153. The Cleaning.

Aleqaajik.

A dancing woman, a woman tíwaleq, first lowers the drum by bending her body and extending her arms downwards to the left, and then raises it by stretching her arms upward to the right. The song's refrain is broken by the following words:

at·a·i̯uin[1] *erqatɛ·tut*[2]	1 The wretched small fingers are full of dirt,
säli̯rilăk·a	2 Let me clean them!
sȧle··, sȧle··	3 Clean, clean!

Note. — 1 = *ac·arajuin* (Kuannia). — [2] Kuannia presumed that the word signified *erqerse·rter* 'one who picks lice', cf. *erqerse·rtak·a* 'the lice-eggs I have picked off.' But my informant's explanation points to the above translation (*erqalüt·oq* from *erqa* < **ipeqa*).

No. 154. Kaatuarpaase — I Shove Behind You.

Aleqaajik (Phon.)

	Refrain	Exclamation	
A[1]	*qânä·ja· qa^{w}ŋ·uä·ja·*[1]	*ka·tuárpa·se ka·tuárpa·se*	⏑ ‒ ⏑ ‒ ×
	qânä·ja· ja· ä qanä·ja·jaį	*ka·tuárpa·se ka·tuárpa·se*	
B[1]	*qâna·į ä ä· qa^{w}ŋ·ua·ja·*	*ha ha··, ha ha··*	‒ ⏑
	qânä·ja·ija ä· kânaį	*ha ha··, ha ha··*	

The woman performer dances and drums to the refrain (A^1-B^2). When she has sung it to its conclusion she suddenly breaks off with the following exclamation, repeated four times:

ka·tuarpa·se 'I shove behind you', namely as one shoves behind a sledge or a boat in order to urge it onward. During this strophe she advances the drum and follows after it. This exclamation is followed by another, also repeated four times:

ha ha··, an exultant or jubilant ejaculation. — After this, the song and the dance are at once repeated, the drumming not having ceased for a moment. The strophes A^2 and B^2 of the refrain are sung to an end, and the exclamation follows without pause, just as before. Then come the refrains A^3 and B^3 with song and dance, so that refrain and song alternate for an unlimited period. On the phonograph, where, as usual, there is room for the song only to a certain point, the exclamation managed to get repeated four times before the wax roll was filled up; but in reality the repetition of the song continues until the singer and her audience are tired and satiated with enjoyment.

No. 155. Amortoqisah — The Touch.

Aleqaajik (Phon.)

The dancing woman first holds the drum raised aloft, then lowers it down towards the floor, and eventually (in line 3) again holds it on high with the drum-skin close to her face and the handle turned away from this. At this point the song sounds strained.

The object of the song seems to be the same as that of the game nuliäkkaaq (no. 140), where the male player mentions his wish to touch the woman. In the present song it is the woman herself who asks to play, just as in the game which Holm describes as having been performed before him at Ammassalik in 1885 (see First Part p. 128). The drum-dancer moves towards the platform, and sings and dances in front of each of the partitions where the men sit with their wives. The song is a sort of uaajeerneq, performed by a woman (*arnä pe·n·a·t,* a song pertaining exclusively to women).

Break	*ha ha··*		
(Drum up)	*amortoqisa·h*	1	Let us haul forward!
	amortoqisa·h		Let us haul forward!
	amortoqisa·h		Let us haul forward!
(Drum down)	*nuän·eqa·h*	2	How amusing it is!
	nuän·eqa·h		How amusing it is!
	nuän·eqa·h		How amusing it is!
(Drum up)	*sa·^{i}ti·s·a·h*	3	Let us touch!
	sa·^{i}ti·s·a·h		Let us touch!
	sa·^{i}ti·s·a·h		Let us touch!

Notes.— 1. According to Kuannia, the object is understood (sexual organ). — 2. 'Amusing' or 'delightful.' — 3. According to Kuannia *sa·^{i}tita* = *sa·tit·iŋo* 'letting it turn forward (towards the other person)', but according to Johan Petersen it is derived from *sat·ip·a·* 'feels someone or something with the hands', while the *sa·^{i}ti·s·a·h* of the song should be = *sât·is·a.* The explanation advanced by Kuannia presupposes the word being derived from WGr. *sa·t·ip·a·* 'turns him (it) with the front towards an other, gets him to turn his front this way.'

No. 156. Akkuleqaa^{w}tit — You Are Cracking.

Aleqaajik.

The dancing woman goes along the platform from the one place to the next and sings the following words, with a summoning and alarming countenance, while she raises the drum at the first word and lowers it at the other. These words are repeated unceasingly.

Drumming (etc.)

ak·uleqa·^{w}tit	1	You begin to crack
aŋe·i̯aqa·^{w}tit	2	You are quite separated.

Notes. — 1. = *awit·aqa·^{w}tit* (according to my informant's explanation) 'you are quite separated from your wife' (said to a man). — 2. = *aŋererqa·^{w}tit* (idem) 'you are quite separated from your husband' (said to a woman). Kuannia on the other hand gave another explanation: < WGr. *aŋo·rpoq*, said of one who is greatly pressed by a call of nature and whose purgation takes place quickly and loudly under compulsion ('you have violent purgation'). Cf. no. 147.

No. 157. Tummarpoa — I Stamp.

Keersagaq.

I saw this dance and the following one performed at an evening festivity in the hut. Later on *Keersagaq* sang the text into my phonograph (see Melodies no. 71).

(Phon.)

Refrain 1: A^{1} *jä··je· jaja· jaje·*

B^{1} *awa j^{ə}a· jaja· jaja ja a··*

Break: *tum·arpoa :/ :/ :/*
a·rtu̯ät·a· :/ :/ :/
B² *ajɛ· jaja· jaja· ja ɛ·Rɛ jɔi̯*
Refrain: 2 A² *aʷna· jaje· jaja· jaje·*
B³ *aʷajɛ· jaja jaja· ja a·*
Break: *tum·arpoa :/ :/ :/*
a·rtu̯ät·a· :/ :/ :/
B⁴ *a· jɛ· jaja· jaja· ja· ɔʲe·*

(DD)

tum·árpoa tum·arpoa tum·arpoa 1 I stamp (on the floor).
a·rtu̯ät·a· a·tu̯ät·a· a·rtu̯ät·a· 2 Let us strut! let us strut!

NOTE. — 2. *a·rtiwät·a·* DD, cf. WGr. *arʟorpoq* 'looks upwards, lifts the head, struts.' The aim is to make a comic effect.

No. 158. Qitisaarter — She who says: "Let Us Be Frolicsome."

Keersagaq **(Phon.)**

As regards form and composition see mel. no. 68. The break (exclamation) which carries significance in the song is repeated three or four times, recurring each time between the lines of the refrain:

qitisa· (or *qiɹica·*) 'Let us be frolicsome, let us indulge in dance and jest.' [1]

NOTE. — [1] *qitisa·t* designates (according to Kuannia) the wriggling movements of the tiwaleq dancer's shoulders and posterior.

No. 159. Uxxua — Vexation.

Peetaannaat **(Phon.)**

The following song was sung into the phonograph by Peetaannaat and three other young people in chorus. Peetaannaat, who took the lead, kept his face in front of the centre of the phonograph receiver while he sang, and the others held their heads as close to his as space allowed. The voices of the latter are plainly distinguishable from that of Peetaannaat when heard on the phonograph (cf. mel. no. 72).

(Phon.)

Refrain A¹ *meqaäje ja aj·a ja aj·a·je·*
A² *imaqa a·j·aja aj·a·jɛ·*
A³ *meqa ajä ɪjaja aj·a·jɛ·*

B¹ *aj·a·jaja ja·jaja ja·ja ɛ·Rɛ·jɛ·*
B² *aj·a·ja jaja·jaja ja·ja ɛ·Rɛ·jɛ·*
B³ *aj·a·jaja ɔ·ja·jaja ja·ja ɛ·Rɛ·jɛ·*

Break *ox·oaʰ — ox·oaʰ — ox·oaʰ* (pause)

The exclamation *ox·oa*^{h} *ox·oa*^{h} [1] (*ux·ua*) which breaks the long refrains and is shouted by the leader — solo — must be connected with the verb *ux·uarpoq* 'feels disappointed or vexed'; (especially) 'is displeased with oneself because he missed something he might have got if he had not behaved foolishly or clumsily.'

The *meqa* and *imaqa* of the refrain are probably to be understood as cries of encouragement, and *ɛ·ʀɛ·jɛ·* perhaps = *e·qe·(je·)* 'nay' (with refrain-suffix).

Note. — [1] Kuannia thought that he knew this word from the east coast; *nipa·rïta·ⁱnaq*, said he, it is only an exclamation, used by one of the singers.

No. 160. Peetaŋippoa — I Am Lustful.

Peetaannaat.

Refrain (sung) **(Phon.)**

oŋ^{w}ä··ja oŋ^{w}ä·ja aoŋ^{w}ä··ja ɔ^{w}ŋä·i̯

Break (shouted)

pe·taŋip·oa petäŋip·oa pe·tiŋip·oa 1 I am seized with violent desire,
ke·tiar pe·tiŋin·iarpoa 2 Alone by myself I become lustful.

Refrain (sung)

ao^{w}ŋ^{w}ä·jä ^{a}o^{w}ŋ^{w}ä·ja a^{w}ŋ·^{w}a·i̯ o^{w}ŋ·^{w}ä·jai̯

Break (shouted)

pe·taŋip·oa pe·taŋip·oa pe·taŋip·oa 3 I am seized with violent desire,
ke·tiarma pe·taŋin·iarpoa 4 Alone by myself I become lustful.

Refrain (sung)

a^{w}ŋ·oä··jä a^{w}ŋ·^{w}oä·jai̯ a^{w}ŋ^{w}oä··jä a^{w}ŋ^{w}oä·ja ä··^{a}je·

Notes. — 1. Cf. WGr. *pe·ta^{i}p·oq* 'is lustful' with the suffix *-ŋu*, EGr. *-ŋi* (< *-gup·oq*, or < *-ŋ·erpoq*? in both cases giving about the same meaning) 'he is eagerly desirous of sexual pleasure, lascivious, unbridled. — 2. *ke·tiar* probably = *ke·tiarma* (l. 4) or rather *ke·tsa·rma* 'I alone', see Grammar § 68 (p. 146). *pe·tiŋin·iarpoa* may perhaps mean 'my craving for the other sex grows steadily.'

No. 161. Qammuaja — Lying in Ambush.

Aleqaajik **(Phon.)**

Refrain *ajɛ·ja·jeä· qa^{w}ŋ·ua·ja ä·qaŋ·ua*
Break *1 $^{k}_{q}$a·maske $^{k}_{q}$a·maske*
2 eq eq eq eq
Refrain *aja·ja a·ʀa·^{i}jai̯ ä·ja jeä· qaŋua·ja· ä·qaŋ·ua*
Break *1 /: $^{k}_{q}$a·^{p}mas^{k}e :/ :/*
2 eq eq eq eq
Refrain *ära·jɛ a·ʀa·jaj· äja·ʀa·jai̯ ä kaŋ·ua·ja ä kaŋ·ua·ja ʀai̯*
Break *1 /: $^{k}_{q}$a·^{p}maske $^{k}_{q}$a·^{p}maske :/*
2 eq eq eq eq
Refrain *jä ja·je ja·ʀaja·i̯ jäja·ja ɛ· qaŋ·ua·ja ä·kaŋmua·ja·je· jajaɛ·ja*

According to Kuannia's explanation the refrain must be understood to be either *qam·ua·ja* 'out there', or *qawuŋa·ja* 'in the north', and the burden be connected with the verb *qamat·iŋo* 'being on the watch, or in ambush (for a seal or a woman).' In the phonograph the termination sounds to my ear like *-ské*, perhaps it is a contracted *siqik* (imperative, plural 'I — them'), and the whole word, then: 'lie on the watch for them', as the object doubtless is to lie on the watch for, or ensnare, the women.

The exclamation *eq* reminds one of an interjection which expresses mockery or satirical surprise.

No. 162. Majuätse — Ascend!

Teemiartissaq.

Sung by a woman tiwaleq who stands out on the floor, drum-dancing, and by her movements imitates one who ascends.

Refrain	*aje·a ja·ja*	
Break	*majuätse*	1 Ascend!
Refrain	*aja· ja· ja·*	
Break	*majua·ŋ·iwaleqa·*	2 Now she begins gradually to ascend.

Note. — 2. The infix *-ŋ·iwa-* indicates either 'gradually' or perhaps rather 'nicely, gracefully.'

No. 163. Kaaliuk's Wife's Tiwaleq Song.

Aŋittäŋŋe.

This song and the two following ones are not tiwaleq songs strictly speaking, and in any case do not resemble any others I have recorded, but doubtless they pertain to the group of women's songs. This was designated Kaaliuk's wife's song (*i^{w}ŋ·e··la·*), sung by a tiwaleq. Kaaliuk is mentioned again in no. 194.

mana· usuŋ·uartiwarme	1 This here! on account of his great little membrum,
mana· ko·soŋ·uartiwarme	2 This here! on account of his great little penis,
eʀicike·ta·ma	3 Because I was accustomed to feel disgusted.
kise·mili^{k}	4 What, then, is the reason that — [?]
mana· amisersinït·iwa	5 This here! I have a bad smell of old skin.

Notes. — 1 (2, 5). *mana·* 'this here' (is possibly part of a refrain). — 1-2. *usuk* and *ko··suk* means the same thing, here with the addition of the caressing suffix *-ŋ·uartiwaq* 'the great (or very) dear little.' — 3. My translation is due to Kuannia, who connected the word with *e·ra·* 'be disgusted

with something' (for example, badly smelling food). But to me, the interpretation seems quite uncertain. — 5. According to Kuannia, *amisersin·ip·oq* is used of badly smelling meat or skin (cf. WGr. *amicsaq*).

No. 164. A Woman's Drum Song.

Attiartertoq.

Attiartertoq mentioned this song as an uaajeerneq, but it is more like the fragment of a drum song or tiwaleq (perhaps used in combination with the game of putting out the lamps).

uiŋ·ïáip·in 1 Your dear bad husband's,
usuŋuajua 2 His dear membrum
ertiŋïaqajin 3 Do you want to have it for your self alone?
ertiŋuapa·t 4 How reluctantly she will part with it!

No. 165. I Found an Opening.

Aak^{w}kaaq.

This song was described as a tiwaleq by the reciter (Akernilik's wife), but she refused to explain the words.

sipip·oa 1 I got a rent in my clothes, unfortunately,
majuät·armeama 2 When I went to the mountains
kiata· awalernane 3 At the sea-side of the north land,
po·rartilartiwa 4 Carrying my wallet.
qanertusü tusa·rise 5 Would that you may get to hear
uwaŋit·ut tusa·risa 6 Just the same as we have got to hear!
oqaluarta·ŋise 7 Would that you may tell it as latest news
cipera·ɨeqa·ŋuk 8 That we both got a rent in our clothes.
uc·uta·raɨeqa·q 9 There was, indeed, a new vulva
qulere·tuân·ik 10 While we lay the one above the other.

Notes. — 1. Cf. WGr. *sipiwuŋa* 'I got a rent (in my clothes).' According to Kuannia's understanding of this song, it deals with a case of sexual perversity ("he became a woman"). — 3. 'The north land', i. e. the north coast close to the house or tent where they live. — 4. *po·rarti-* < *po·ʁät·a(q)*? 'skin pouch, wallet; bag for picking berries etc.' The remaining *-lartiwa* may be explained as answering to WGr. *-lis·arpoŋ* 'carries it (his weapon etc.) with him when going out.' *-tilartiwa* must in that case be considered as contracted from *-talilartiwa*. — 5. *qanertusü* cf. WGr. *qanortule* or *qanortoq ili s·e* 'would that you—!' — 7. The meaning is probably: "deliver yourself to the talk and twaddle." — 8. The stem of the word (*cipe* = *tsipe-*) is undoubtedly to be understood as the same word as in l. 1. — 10. *qulere·t* is used of things (seals, etc.) which lie terraced, or in layers, one above the other (on the ice or the rocks).

Fig. 72. Two men in a drum-contest. (Drawing by Kaaralik. Ammassalik 1906.)

V. JURIDICAL DRUM SONGS

A. MEN'S ATTACK- AND RETORT-SONGS

No. 166. Song of attack on Pitsaŋiarmaat.

Attiartertoq.

Attiartertoq explained to me that this *piseq*, or song of attack, concerned an event which occured far to the north in the now uninhabited bay of Kialeeq (= Kialinek on the maps), in 67° N. lat. Here at the time, lived his uncle, the author of the song, a proud, well-to-do sealer who would not tolerate offensive allusions to his having maltreated his wife, even if this were the case. But the expression of Pitsaŋiarmaat, his opponent, really hid more than an insult: it roused the singer's suspicion that he was his wife's accomplice. The singer had chastised his wife because a hole or gash had shown itself in his kaiak-skin, which she had sewn, so that there was a risk of its filling when first he rowed out, and of his drowning. His song intimates that he entertains a suspicion that it is Pitsaŋiarmaat who has occasioned the spoiling of the cover. The form of the song is mild and ironical, but the encysted accusation is hard. Its introduction (l. 1—5) is possibly borrowed from an older poem.

Fig. 73. *Kaakajik* (May 1906. W. T.)

Refrain *aja·ja qäʷn·a·ja*

Burden

siläti kilinakajik 1 Ah, how doubtful I feel about it!
iʷŋerner kilinakaje· 2 How I feel doubt at having to sing,
e·lo·me· pe··sàŋ·it·sume 3 In my soul, which is not strong!
pit·ïɹe·ta·miak·o 4 However could it occur to me to make a song of charge against him.

pit·ɪɹe··tame·ga 5 How stupid that now I really have to trouble on his account! [?]

qawane·nät'a·^{w}na 6 When we were in the north up there,

kiale··rnemät·a 7 When we were up at Kialineq,

a·se·n niŋ·ak·ama 8 It happened as usual that she made me angry,

a·se· pât·^{w}arama 9 That I as usual gave my wife a trouncing.

niŋ·äs·inäŋ·in·ama 10 I was not angry without cause,

pât·ersïaŋ·in·ama 11 I did not trounce her without cause,

a·se·n na·q·e·gama 12 I was as usual displeased with her work;

po·sa·lïak·a seqit·ërse·nar-mat 13 Because my kaiak-cover (sewn by her) was torn,

am·arta·se·narmat 14 It had got an opening.

anikajek·amaŋe·q 15 When I, a moment, went outside, they say,

i^{w}tiŋe·q oqalïlersïlik 16 You appear to have made a remark about

qajaŋit·aŋinarniätartiwa 17 That I am always accustomed to behave so devilishly considerately,

ma·rit·arniaŋinarniätartiwa 18 That I on every occasion act so extraordinarily leniently.

suna·p·a ta·mane tapuciar-naŋe·na 19 How stupid I was then not to give him the same treatment,

suna·p·a ta·^{w}na kapiŋinar-naŋe·^{w}na 20 That I did not also give him a stab with the knife,

ma·gileqim·iäk·it 21 What a pity that I acted so leniently towards you,

qajaŋeleqim·iäk·it 22 What a pity that I showed myself so considerate towards you,

i^{w}ta·je niŋ·äs·a·janiŋ·am·a 23 You scoundrel, who thoughtlessly irritated my anger.

Notes. — 1-2. *kilina* < *kilinarpoq*, probably akin to WGr. *kis·ip·oq*, 'lacks courage, is despondent.' — 3. On account of the slow dictation (here for the sake of distinctness) the vowels of the words in this line are lengthened to distortion. *e·lo·me·* must probably be *ilu^{w}ne* 'in my heart, in my mind', and the next word *pitsaŋ·itsume*. — 4-5. *pit·ɪɹe·-* < *pit·itigi-* 'has it for the object of his song'(?). — 6. *-nät·a·* mistake for *-kät·a·*? — 13. *seqit·er-*, cf. WGr. *sequt·-erpa·* 'hacks it in pieces little by little.' — 16. *-rsilik* in place of *-rsitin*, WGr. *-rsutit(?)*. — 17-18. Kuannia characterized these ironical remarks as synonymous with a reprimand, as if Pitsaŋiarmaat had said: 'He has been raw enough to stab his wife with the knife.' The words can be compared with WGr. *qajaga·* and *maujuga·* (cf. *maɹp·oq* 'is thin-skinned, delicate; spoilt'(?)). The same words occur in the drum song quoted by Rosing (l. c. p. 64). — 23. *-niŋ·* < *-ner(pa·)*. Cf. Labr. Grammar (Bourquin § 454) 'unconsciously.'

No. 167. Pitsaŋiarmaats Song of Retort.

Attiartertoq.

This song was called an answering song (*pisiâta akisa·*). The introduction (l. 1—4) almost coincides with that in no. 186, and must therefore, in at least one of the songs, have been borrowed.

nakima·i̯tortiwa	1 I am accustomed to be irresolute,
piŋalituarnerpoa	2 How shall this fall out for me.
iweralito·rpoa	3 I have fallen by mischance into a drum duel!
nakim·atiŋ·ilïŋo	4 This is also a reason for being inconstant
ukia·galuame	5 That though it was only the autumn,
perqia·tarama	6 My provisions were almost on the decline.
perterqia·tarama	7 Because I was on the point of starving to death
ilagin nät·ina·gïqïama	8 I met with much compassion from the housefellows(?)
oqorserilïti^{w}n·ik	9 [And] from the neighbours on the south side
sawaranarme·^{w}ne	10 The dwellers at Sawaranaq —
qujanätara·ŋioŋ	11 Also, to be sure, was I much indebted to them.
oqa·^{w}siäniŋ	12 Because in their words (what they said of me)
tusarpe·saŋ·inak·o	13 I got nothing (no comment) to hear about it.
nät·i·nartoruna	14 That poor being!
süjora napiâŋe·joqulin	15 Might his nose also be turned upwards!
so·rto·· ila·na	16 That gets me to think of
süjorartiwokáiŋa	17 My own great, long nose,
pila·tortiwokajik	18 A mighty, great knife,
pilå·tsiaŋe·	19 Please cut his nose in shape
kikita··laŋertiŋo	20 And make it a knife with a notch
nuliäne kaputisia··loŋo	21 For use when he stabs his wife.
ilaŋutime·rak·in	22 I was witness to your misdeed,
nuliâŋ·e·uwin	23 When your good little wife,
nuka·ta·ŋe·uwin	24 When your nice little "young-sister wife",
i^{w}tikaje kapilälikaje·nâk·in	25 When you scoundrel began to stab her again and again,
kape··nernaŋe·^{w}na	26 And you were not content with stabbing her,
ilimut·u ne·tuiartartiŋo	27 No, you bored into her, inwards, incessantly,

Fig. 74. Drum contest scene at the camp near Qinaaq in the Ammattiwik Fjord. *Kooitse* and *Nujappik* stand facing each other, the latter giving his opponent a knock-out. (June 26, 1906. W. T. phot.)

Fig. 75. *Ammattiwik Fjord* (*I*) seen from Point Nookasak on the east side, inward. (July 10, 1906. W. T. phot.)

Fig. 76. *Ammattiwik Fjord* (*II*) seen from the Eskimo camp near Qiŋaaq, outward. (June 28, 1906. W. T. phot.)

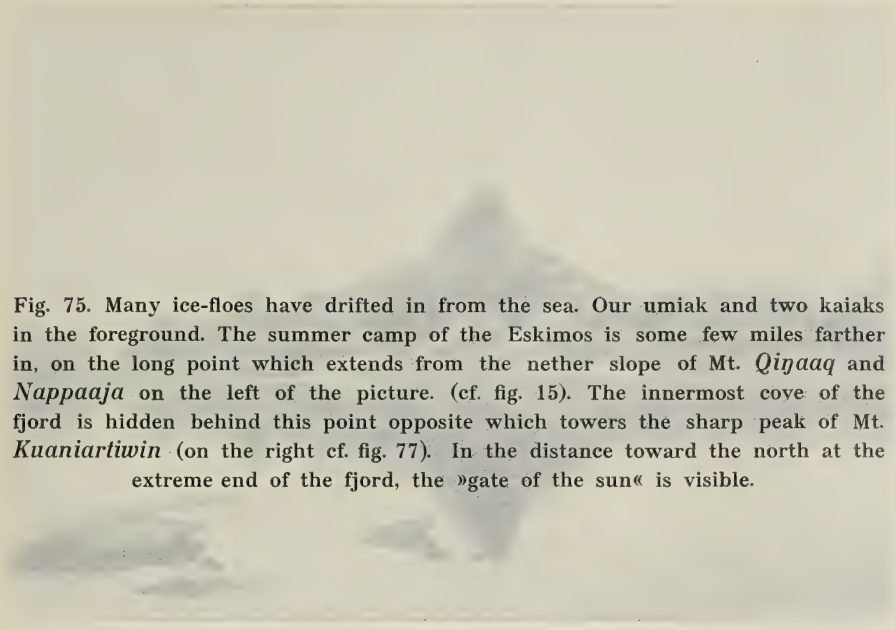

Fig. 75. Many ice-floes have drifted in from the sea. Our umiak and two kaiaks in the foreground. The summer camp of the Eskimos is some few miles farther in, on the long point which extends from the nether slope of Mt. *Qiŋaaq* and *Nappaaja* on the left of the picture. (cf. fig. 15). The innermost cove of the fjord is hidden behind this point opposite which towers the sharp peak of Mt. *Kuaniartiwin* (on the right cf. fig. 77). In the distance toward the north at the extreme end of the fjord, the »gate of the sun« is visible.

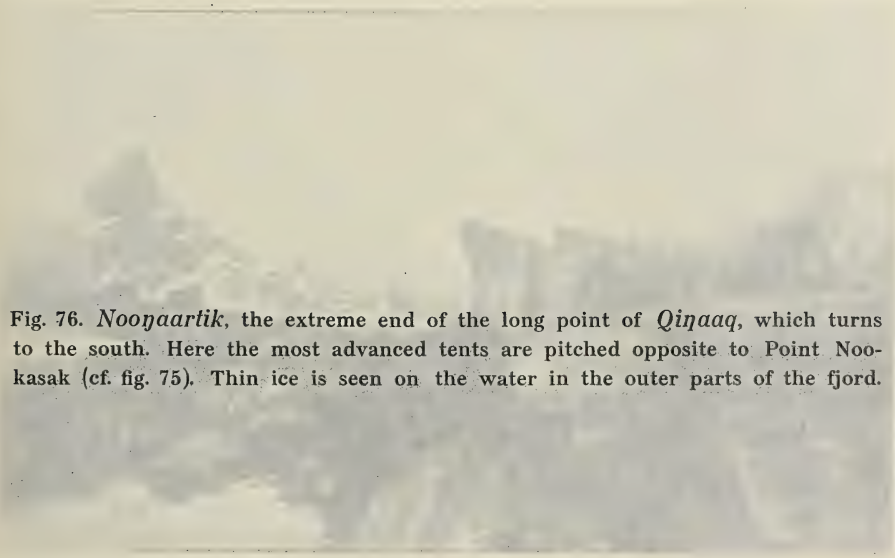

Fig. 76. *Nooŋaartik*, the extreme end of the long point of *Qiŋaaq*, which turns to the south. Here the most advanced tents are pitched opposite to Point Nookasak (cf. fig. 75). Thin ice is seen on the water in the outer parts of the fjord.

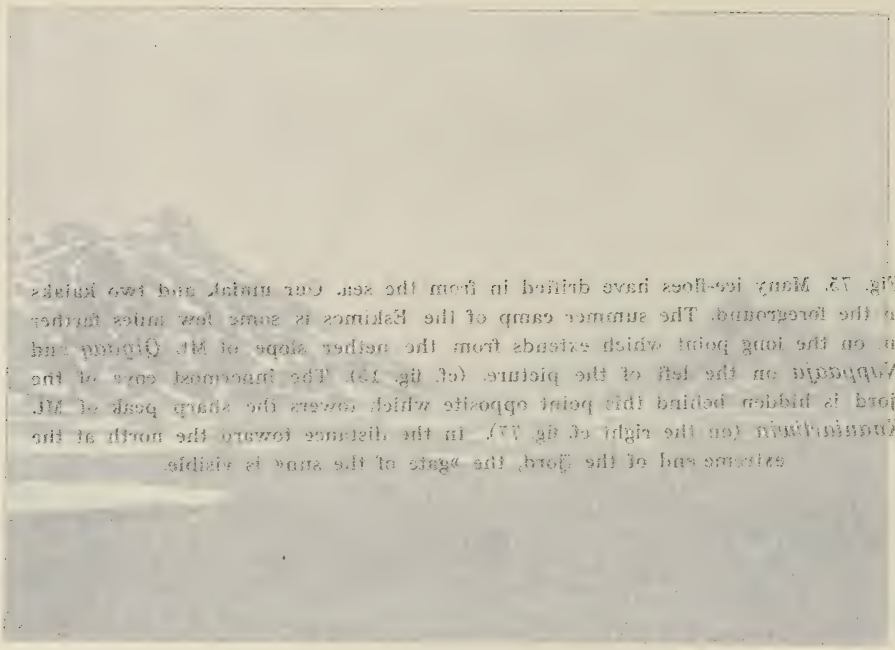

Fig. 75. *Ammattiwik Fjord (I)* seen from Point Nookasak on the east side, inward. (July 10, 1906. W. T. phot.)

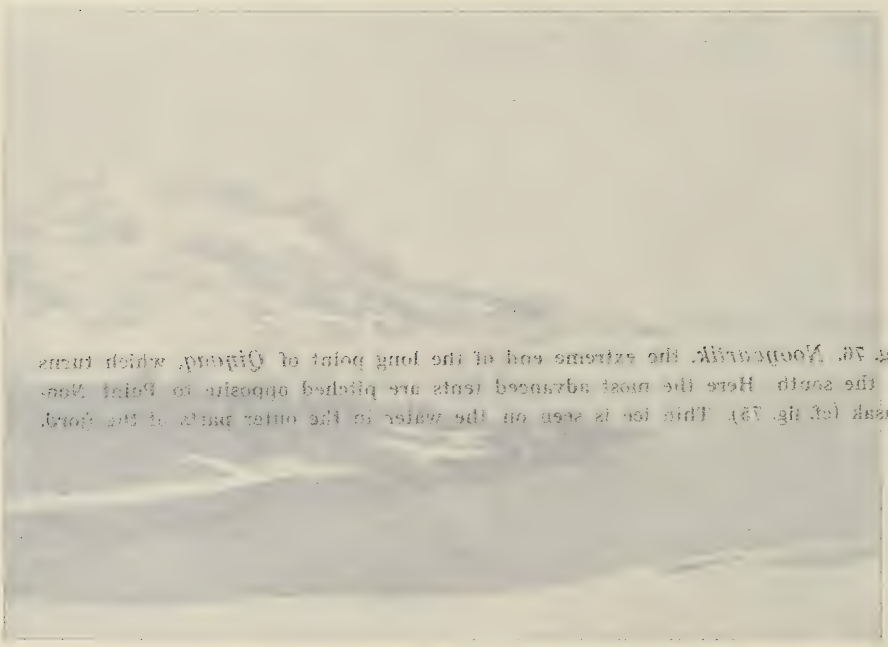

Fig. 76. *Ammattiwik Fjord (II)* seen from the Eskimo camp near Qinaaq, outward. (June 28, 1906. W. T. phot.)

Fig. 77. *Ammattiwik Fjord (III).* Mt. *Kuaniartiwin* opposite the point with the Eskimo summer camp. To the left due north is »the Gate of the Sun«, where St. John's eve at midnight the sun becomes visible some few minutes. (About midnight, June 26, 1906. W. T. phot.)

Fig. 78. *Ammattiwik Fjord (IV).* The same tents on the end of the point as seen in fig. 76. Two umiaks, one covered with worn hides, the other newly covered, are beached in front of the tents. (June 24, 1906. W. T. phot.)

put·aʳqe·lüse·ta·lüornagin 28 Without preventing a swelling up like a sealing bladder [?]
ilimuto ne·tsortorpat·a·rqa^{w}t 29 Inwards, you bored too long!
qujana·liwaqa·q 30 It was only a very great fortune
nuliaŋ·e·up·it 31 That your nice little wife
nuka·taŋ·e·up·it 32 That your nice little "young sister"
pila·^{w}tät kiwikorilarim·aŋe 33 Sank your knife in the sea —
pila·^{w}tä kiwiluät 34 Your knife, now sunk fortunately [?]

Notes. — 1-2 and 4. These lines are found in the drum-song given by Rosing (l. c. p. 64), also as introduction. — 2-3. The infixes (*-alituar* = *-alito·r* < *alituar*) express the inner tension at the action the singer is about to carry out. — 4. The termination of the word *-tiŋ·itiŋo* contains the 'also'-suffix. Rosing writes the word thus *-nakimatigigivdlugo.* — 8. *ilagin.* I venture a translation which postulates an otherwise unknown use of *ila* (singular) in a collective sense and the prosecutive case. — 10. *Sawaranaq,* name for a formerly inhabited but now deserted place far to the north near to Kialineq. — 12-13. Thus according to Sufia's interpretation. — 14. Here the singer at last addresses his opponent. — 15. *napiawoŋ* I collate with *napoŋawoq* 'curves upwards, is broken upwards' like the end of a kaiak; also about a pug-nose. — 16. *so·rto· ila·na* must more or less signify 'for example.' — 17. *sujoraq,* 'the ridge of the nose.' — 18. *pila·taq* 'short-bladed knife or dagger' for work (cf. First Part, figs. 182-184). *pilät·e·teqartoq* 'having a saw, or serrated knife' (l. c. fig. 188) was known to Sufia as a common jocular expression of long-nosed men. — 19. The verb is in the imperative < *pilä·ip·a·.* — 20. *kikita··laq* 'dagger-like knife with a notch (*kikicaq*) in the handle.' — 24. *nuka·taq,* pet name for an old man's young wife (childwife), derived from *nuka·* 'the youngest of brothers or sisters.' — 28. Sufia translated thus: 'you pricked a hole in her swelling.' *-ta·lüor* cf. WGr. *-(t)ailiorpa·.* — 34. *-lüät* perhaps 'deservedly'? Cf. *iluarpoq* 'is right.'

Fig. 79. *Eepe* who killed his wife. (June 1906. W. T.).

No. 168. Ujaarnik's Song of Retort.

Qiwiŋaɹaaq.

Ujaarnik, from Ittoluartiwin in the south, had journeyed up to Ammassalik to sing against Sookajik, who, as it seems, had wounded him by using his deceased relative's name in his drum-song.

Refrain *man·a·ja· ja* etc.

so·kaje(·) tät·aŋe·r	1 Sookajik is said to have said this here:
cilaniŋuaŋ·it·ˢer owaŋa	2 I have not arrived at common sense,
cilapiŋuaŋ·icero·r owaŋa	3 I am a nasty child, he says.
cilaniŋicora·wa	4 I think I evince my common sense
iʷŋ·itʷorpas·in(·)a·ma	5 When I am always in a condition to sing drum-songs,
pitsitërpas·in·a·ma	6 When I am in a condition to make drum-songs on every occasion,
anersa·rtüwartak·a	7 These my long respirations (poems).
a·liŋʷäta samane	8 Last summer out there on the sea
iʷŋ·ertërtojokaje·	9 There were plenty of singers,
tusarqïarʷnarsit·uɹiᵏⁿ	10 One was almost sick of hearing their novelties.
amakisolitatertolik	11 Oh, these singers! who use the name of the dead.
an·ila·ŋaqiȧk·ut	12 I felt it almost like a sting in the heart to hear them.
iʷŋʷe·minik·it ta·ğiok·a	13 I named them, too, through joining in their drum-songs.
quersa·rerqiȧk·ut	14 They made me nearly start with terror!
iʷŋʷe·mine anercarpak·a	15 In joining in their drum-songs I sang of the forefathers.

Notes. — 2. *cilaniŋ·ua* 'one who is clear and clever; who has common sense.' — 3. *cilapiŋ·ua-* 'one who is good; who has a good character.' *cilapiŋ·erqa·* (said of a child) 'how nasty he is!' — 8. = *maŋ·isuarmat.* — 11. In the hurried taking down from the dictation several of the vowels here have been wrongly abbreviated, *solit* possibly = *so·lit*, cf. WGr. *sujulit* 'forefathers', and *atertolik* = *atertatik* 'their own names.' — 12. *-ak·ut* for *-aʷk·it.* The meaning explained by the informant is thus: *anertik·orpalut·ut.* — 13. *-iok·a* for *-iorik·a* (< *-ioq* 'also'). — 14. Explained thus: *an·ila·rter quersa·rter.*

No. 169. Ammalokättaak's Song against Qajalik.

Qiwiŋaɹaaq (DD and Phon.).

The song (pisia) is old and well known; it was composed by Ammalokättaak, who lived at Teeleqitaaq on Sermilik Fjord. The singer's opponent was Ujarnik from Ittitalik in the north, and he had several other opponents in drum contest. He was married to the elder sister of Kuannia.

My informant Qiwiŋaɹaaq, an old merry woman, prefaced the song with an improvisation (taken down on my phonograph).

A liberal meal has just been disposed of in the hut, whereupon one of the house-fellows calls for song. Then the first strophes of the song are heard. After line 4 these are interrupted by a voice from amongst the audience.

Fig. 80. Twelve killed seals frozen in the snow near the house for winter provision. (Ammassalik. October 1905. W. T.)

QIWIŋAʜAAK'S DRAMATIC INTRODUCTION (IMPROVISATION).

paliŋilic·ileqa·wa, puile eqin·iarte! a' anersaliŋuartuarin·a, ta·ʷna upakilüäic·uarse! ce·riätsela·leqa·wame ila·, me·iätseqe·aqa·wa — ta·wa iŋe·ʷniaritse!

I begin to feel an aching hunger; bring in a whole seal! [They drag into the hut one of the frozen seals stored outside in the snow.] Oh! how blessed it is, the dear little one. [It is one of the big seals.] There, fall upon it, help yourselves to it! [They cut it up. — A little later:] Well, now I begin to be stuffed to the neck, I am simply on the point of vomiting. Well, then, let us have a song!

Refrain

aje·· a·ja·· ja· ja·i̯
ʀe·· ja·· ʀe·· ʀe· je··

Burden

at·ame iɹäre··wa 1 Another day I woke again,
ut·ume iɹäre··wa 2 To-day I woke again,
ite··äŋ·iwa·ma 3 When I awake for a while,
iʷŋerne·alitartiwa 4 I am wont to practise singing.
pic·iniälitartiwa 5 I always get the desire to make a song of contest.

tusarnaqa·ʷtin iʷŋertuatse·lin uwaŋa·ta ajït^{s}eqa·wa (a voice from the audience:) It is beautiful, it is charming to hear you sing. Go on, go on! I for my part can stand no more.

isimaŋin·uartïŋo 6 Since I always happen to think of him,
iwiŋäc·aralipaʷn·a 7 Him, my opponent from in there in the fjord,
qajalit·e·lapaʷn·a 8 Yes, just him from in there, Qajalik.
il^{s}oriʷn·ai̯c·uäc·iaq 9 That while — it is only some few days ago

ornik·aliwa·kin	10 When I was on my way in to them,
ip·ik·aliwa·ma	11 When I would have made an attack on him —
kit·a manä ca·ka	12 Then, on the contrary, he turned against them here!
niŋa·ⁱna pat·e·ʷne	13 When her brother-in-law touched her:
ata·na orniŋa·ŋïartine	14 Oh, him! (she thought) as he came so nicely towards her,
niŋale·ʷnicaŋ·im·ȧt	15 Because there shall be no jealousy (anger) between them [?].
ata·na ip·ip·e·ŋuartime	16 Oh, him! (she thought) the one he (my husband) was just on his way to attack,
pȧt·ile·ʷnisaŋ·im·ȧt	17 Because there shall be no meeting (or beating) between them [?].

Notes. — 6. *-n·uar* perhaps an unusual form of *-(t)uar* 'constantly.' — 8. *-t·e·la* = WGr. *-ʟ·e-ila*? — 12. *kit·a* must answer to WGr. *kiʟ·oq* 'the reverse, the converse (of what one might expect)', and *manä* may be abbreviated from *ma·ne* or *mȧn·a* 'this one.' *ca·ka* = *ca·k·a·*? < *sa·p·oŋ*. Both this line and the following are very puzzling for the interpretation. — 13. *pat·e·ʷne* < *pat·ip·a·*, WGr. *paʟ·ip·a·*; or < *patip·a·* 'beats or trounces him' ("when he trounced her"?). — 14. (Cf. 16) *ata·na* < *a* + *ta·ʷna*. — 16. *-time*, a mistake for *-tine*? (cf. 14). — 15 and 17. *-le·ʷni-*? < *-ler(poq)* 'begins' + *-neq* (abstractive). The verbal stem word must be *niŋa·ʷp·ut* 'they are angry with each other, they scold or fight' (or < *niŋ·a·ʷp·ut* 'they are jealous of each other'). *pat·i-*, see note 13. *-ᶜₛaŋ·im·ȧt* 'because there will not be any' or 'there is no habit of being any—, there is usually no—.' Another way of interpretation would be to divide these words thus: *niŋale·ʷni caŋ·im·at* 'because he did not turn against the angry ones,' etc. But I should prefer the former interpretation.

No. 170. A Rejoinder.

Qiwiŋaʁaaq.

This was a drum song also well known far to the south (Kuannia had sung it in his youth). The contents are ironical. The attacker, Ammalokättaak, had repeatedly sung at his opponent Ciliŋitseq, until at last the latter became sick of it and left the neighbourhood. Ammalokättaak must have sung this song as a finale and solo, without, as is otherwise usual, being placed opposite his opponent. They never met again afterwards.

Refrain *ja·ja·· una··ja·i*
una ja e·ʀe·je··

owaŋa iʷŋ·ertʷartaka	1 These are my own continual drum-songs,
owaŋale pitse·wartaka	2 These are my own continual poems of attack,
e·ɛrsa·rtiwartiwa	3 I raise my voice strongly and solemnly.
ut·umile e·iŋijua	4 Also today I am filled with longing,
ut·umile u·loŋujoa	5 Also to-day I wail from longing

qajartïwarne·aḷtoa	6	I shall set out (alone) in my kaiak.
cermit·e orqoane·n^{w}or	7	Both yonder on (to) Sermeq's lee side
cermit·e at·i^{w}ane·nor	8	And yonder on (to) Sermeq's weather side
co·rtolo i^{w}n·ara·ler	9	Being like one (or like him) who longs
arqial^{w}orniarnira·lër	10	Being like one who has haste to go homeward.
a·mila e·iŋisawoŋ	11	Yes indeed he will be full of longing,
a·mila it·e··ŋisawoŋ	12	Yes indeed he will be full of daintiness[?].
ciliŋitser ta·ḷuartaŋe	13	Let me always make poems for drum-contest about you, Ciliŋitseq,
ciliŋitser erqartiwartaŋe	14	Let me always carry Ciliŋitseq in my mouth.
qanertusu tosa·ja·ta	15	Would that we might soon hear
ciliŋ·itser toquḡajät·oŋ	16	That Ciliŋitseq lies at death's door,
ciliŋitser nata·ḷät·oŋ	17	That Ciliŋitseq lies with nose upturned!
ke·sale e·ŋiarqip·oa	18	Then at last shall I again be free from singing.
iwiŋaqara·ŋamata	19	Therefore because I have had many opponents,
toqoru̯äs·a naleqim·aŋa	20	Would the tidings of his death come opportunely for me,
nät·eru̯äsa naleqim·aŋa	21	Would the tidings of his passing come opportunely for me.

Variants. — 4-5 *ut·umale.* — 5 *o·loŋujua.* — 6 *-niarit·oa.* — 7 *orqoane·^{w}n^{w}a.* — 12 *it·iḡiḡi-.*

Notes. — 1-2. "My own" must, I suppose, indicate that these introductory lines are not, as so often otherwise, borrowed from an older poem. — 3. Cf. WGr. *erin·ersarpoq.* — 4. (cf. 11) I apprehend *e·i-* to be a contraction of *erini-* (WGr. *eriniwoq*). — 4-5. *-ŋ$^{i}_{o}$jua* (cf. p. 124, § 26) < *-(g)i(woq)* 'also.' — 5. Cf. WGr. *oruluwoq* 'is sulky; whimpers (like a child).' — 6. *-ne·aḷtoa* either < *-niarajit·oa* or < *-neriarajit·oa.* — 7. *orqoa* perhaps the south side of the fjord. — 7-8. *cermit·e* < *sermeq* '(place with) a glacier' + *lo* '(both) and' or < *Sermilik*, or *Sermiḷ·u̯k* (in the relative)? Sufia took it not to be meant of Sermilik fjord, but of a lake-like bay close to *Sarpaḷin* and the northeast of the large mountain Kiŋitortiwin. She mentioned it as an excellent hunting place for seals in the spring when they creep up on the ice. My informant rendered the name of the bay (fjord) as *Cerm·it·ik* — 9-10. These lines are perhaps meant for the opponent, but they are rather obscure. The communicator, in her commentary, described "one who sits still as if in thought, with his hands unoccupied", *i^{w}n·ara·ler* instead of *e·rnara·ler* (WGr. *erinina·ra·u̯soq*); and she mentioned (but perhaps malapropos) that on the south side of Sermilik fjord are to be seen some stone figures in a steep fell side which resemble human beings (*i^{w}nare·lät*). — 11. Cf. WGr. *eriniwoq.* — 12. Cf. WGr. *iɪ·igup·oq.* — 13-14. *-taŋe* = WGr. *-ɪ·agit. Ciliŋitseq* means literally 'the thin one.' — 20-21. *-ruäs·a* perhaps < *-ruaq* 'a—of minor importance' i. e. '(his) to me otherwise indifferent (death).'

Fig. 81. Old lady, Kooitse's, Eepe's and Perqitaq's mother.
(June 1906. W. T.)

B. WOMEN'S ATTACK- AND RETORT-SONGS

No. 171. Old Lady's Song of Attack.

Aakʷkaaq.

Aakʷkaaq, who communicated this song, regarded it as being of a piece with the following one. They contain the songs of charge and retort of two women, of which the one was Maratti's deceased mother-in-law and the other a daughter of Kunnitse (Akernilik's opponent). The man they sing about seems to be dead.

isimaŋe·warik·a	1 I think constantly of them,
kaŋit·e· okoa	2 The folk there from the inmost part of the fjord.
okoaɹlakaje·put	3 Our little sister-in-law (or daughter-in-law?)
niŋaca·lerajik	4 Is a teasing person.
ilame niŋasarama	5 Yes, you have indeed teased me,
ak·erqasa·ɹin·arma	6 You have made yourself my enemy!
sume·ti isimaliwa	7 I appeared unconscious (indifferent)
ne·rqoakajik·ama	8 When I went visiting you (or them).
suna·pa pit·arim·a	9 What! you fell upon me,
nerserpe·t·arim·a	10 You ravished me —

mat·a·^{w}na e·atarige·ka 11 Though I myself was accustomed to be sparing of them.
kit·iŋane pe·iak·o 12 Since I (you?) from the beginning had owned him,
o·e·ŋiarmeak·o 13 What a pity that you wanted him for your husband!
oisia·ŋin·ak·o 14 What a pity that I did not get him for my second husband!

Notes.—3. WGr. *ukuausaq* (< *ukuaq*) 'a daughter-in-law acquired through a stepson, or a sister-in-law acquired through a half-brother.' — 4. My informant explained "because she went away." — 5. *-rama* instead of *-ram·a*? — 6. or perhaps: 'because you so often came to me' (?). — 7. *sume·ti* < *sumik* + *-le*? Johan Petersen interpreted the line thus: 'whatever did I think!' — 9. *pit·arpa·* = WGr. *piʟ·arpa·*. The modern WGr. meaning of this word ('punish') was unknown in East Greenland where it meant attempt at rape, or only a passionate approach. — 10. The above interpretation was given by Joh. Petersen and Sufia whereas Kuannia would connect the word with WGr. *nerʟerpa·* ("You set good food before me"). — 11. The object 'them' is possibly meant about her own partes sexuales (as if she said: "I abstained").

No. 172. Young Lady's Song of Retort.

Akernilik.

The song is held in the 3rd person, thus addressed to the assembly.

qanoruna ileqa· 1 How she has now become!
uwaŋâte ileqa· 2 Like myself she has become,
i^{w}ŋ·uinun·a·ra· 3 She cannot even sing any more,
pic·isiun·a·ra· 4 She cannot make drum-songs any more.
i^{w}ŋ·erpin·ersitam·at 5 As she has lost the ability to sing,
pic·earpinertitarmat 6 As she has lost the ability to make poems,
i^{w}ŋ·uin·un·a·rpo·a 7 I have ceased to make songs,
pic·esiun·a·rpo·a 8 I have ceased to make poems.

Notes. — 1. The meaning is (according to Kuannia): "how far from the power of youth!" — 3-4. The ending *-ra·* means (according to Kuannia) the same as *-ra·^{w}q* (intransitive).

No. 173. Jealous Women.

Aak^{w}kaaq.

The song was also known to Kuannia.

Refrain *a^{w}n·a·ja*
perqisime·artoa 1 I regret it more and more,
ma·wa pit·armeama 2 What a pity that I came hither!
ma·^{w}nali-tarme·ama 3 However could I come hither!
niŋacâŋ·ic·iluât 4 Those who else rightly needed not be jealous,
niŋarte·n·alerik·a 5 Them have I now immediately made jealous.

mat·a·ko ilerqiwe 6 On the other hand, such is their disposition,
mat·a·ko pa^{w}ŋ·uta·n 7 On the other hand, such are their qualities,
niŋ·asiartëkaje·· 8 The devilish irascible people,
niŋ·arsiartëkaje·· 9 The devilish jealous women [?]
[pat·orsiartekaje·] 10 The devilish men who desire to trounce.

Variants. — 2. *-tam·e·ama.* — 4. *niŋacáŋ·it·^{s}aso·it.* — 5. *niŋate·nalerik·a.*

Notes. — 1. *perqisimiwoq* with suffix *-riar* 'more and more, to an increasing extent'! — 3. Here the text seems to be corrupt, perhaps it shall be read *ma·^{w}na(li·) ilitarmeama.* — 6. *mat·a·ko* is the plural of *mat·a·^{w}na* 'although, nevertheless.' — 9. If the meaning is as above, one might have expected *niŋársiartekaje·.* — 10. This line is added in accordance with Kuannia's recollection.

No. 174. Woman's Retort of Calumny.

Peetaannaait (A) with some additions by Ukuttiaq (B).

A womans's song of attack — or defence and retort — against the other women who have spoken ill of her, and perhaps persecuted her.

me·ciŋaŋiwa·jak·a 1 I have noticed them for some time
arnaralik·a ilamak·e· 2 My women comrades,
e·oqalik·ale·la-mak·e· [B] 3 My companions — yes, indeed, these here,
oqalin·ut a·i̯caŋ·im·ata 4 Because of talking they are not generally incapable,
cua·rneq aji̯saŋ·im·ata [B] 5 Because of scolding they are not generally incapable,
màn·a-màn·a ajïwa·i̯tiŋo 6 But this here [to sew and work] they are no good at,
màn·a-màn·a capiŋa·^{i}tiŋo 7 But this here [as before] they have no comprehension of,
canerqaleŋ ajïŋa·^{w}tiŋo 8 At setting their things in order they are no good,
canerqale capiŋa·tiŋo 9 Of setting their things in order they have no comprehension.
kit·it·^{s}it·o e·ka^{w}ce·n 10 Would that this (my song) may operate strongly against the wretched people,
pinertit·^{s}a·n it·ora·rmin·e· 11 Their evil persecution of their house-fellow,
in·ercërca·n it·ora·rmin·e 12 Their evil plots against their house-fellow!

Variants (of B). — 1. *me·tsigaŋiajuak·a, mi·tsi^{w}ŋaŋiajuak·a.* — 4. *oqali^{w}neq ajïsaŋ·im·ata.* — 8. *sanarfrineq ajïŋa·^{w}tiŋo.* — 10. *kitsitsite e··kai̯ät.* — 11. *pe··rtorsa·ɹe it·ëqarme·ŋ.* — 12. *in·er^{w}t^{w}ersa·li it·ërarme·ŋ.*

Notes. — 2. = *arnaqatik·a.* — 4. *a·i̯caŋ·im·ata* is of course the same word as that given by B in the following line, a characteristic example of the difference in the individual pronounciation. — 6-7. *man·a-man·a* 'this,

this here', a not unusual method of replacing a word which for some reason or other, taboo for example, one does not wish to mention; the expression is accompanied by a suggestive gesture. — 8—9. B's form of the word accords with that of WGr., but perhaps, also, is influenced from there (through the catechist). At any rate ʀꝼ in WGr. often becomes *rq* in EGr. (p. 119). The significancy of the word is partly general: 'to work up a thing in order, bring it into a certain state, set it to rights', partly special: 'to prepare the killed seal in such a way that it can be towed home by the kaiak man.' — 10. According to Kuannia's explanation it must, I suppose, be the same word as WGr. *kiʷʟ·ip·a·* 'he or it (word, medicine, etc.) has its effect, makes an impression on one, performs something' in optative (*-tit·o* = WGr. *-ʟis·uk*). Here and in the following lines, according to B's explanation, there is talk of magic arts (*iliseeneq*). — 11-12. *it·ora·rmin·e* instead of *it·oqam·in·in*. *pinertit·sa·n* cf. WGr. *pinerʟ·up·a·* 'acts evilly towards someone'; *in·ercerca·n* cf. WGr. *in·arʟ·erpa·* 'brings out of order; wrongs, offends one.'

No. 175. A Bright Woman.

Napa Kammilarter.

The meaning seems to be this: my opponent (a woman) Saatina stood before me (in a dream? or in memory?) as a wretch who could not sing. But in reality she is known from the summer camping place on the island of Aaluit as a regular 'tom-boy', who was always singing.

cilät·e·wara sa·tinakajik	1	I recognised [in my dream?] the poor Saatina
iʷŋ·erna ajertoq̃	2	Who could not sing.
cilät·e·wara sa·tinakajik	3	I recognised [in my dream] the poor Saatina
pic·ina ajertor	4	Who could not make drum songs.
ta·ma·ŋ·im·at	5	No, she was not such a one.
e·cüäkajik	6	A right merry person,
arnäcüäkajik	7	A bright woman,
a··läin·e eʷŋ·e·n·arter	8	Who always sang on the island Aaluit,
nitʷüa·narter	9	Who always squalled with all her might.

Notes. — 8. *A·luit*, frequently a place-name; undoubtedly from the same stem as the participle *a·lo·cit·in* 'folk who have moved out to the summer camping place near the sea.'

No. 176. A Shameless Woman.

Nätseq.

This seems to be a woman's drum-song, referring to an episode during the game of putting out the lamps. The woman who sings scourges another woman who is said to have been shameless enough to have made the first advances towards a man.

Refrain *man·a·jea ja ä·ʀä aj jä· ä ajaį*

a·ca·t tusäc·e·wa	1	Only now shall I get to hear of such,
arnamik so··tut·umik	2	That a woman attacks!

ilaŋin so··tup·utin	3 Yes in truth, it is said that you made the first advance,
iʷt·iŋe·q so··tup·utin	4 You it was, they say, who made the beginning,
aŋilʷile iliʷt·utin	5 In that you acted like a man,
o·tutilertiŋo	6 (And) in that you trembled in doing so.
ilaŋin so·tup·utin	7 Yes in truth, it is said that you made the first advance,
iʷtiŋe so··tup·utin	8 It was you, they say, who made the first advance,
aŋilʷitin iliʷt·utin	9 In that you acted like a man.
arna··narsertutiŋe·q	10 It is said you are one who only treats (men) like women,
akiniarcerlertutit (?)	11 In that you hint that you will avenge yourself (?).

Variants (Phon.). — 1. *a·tsät tusäce·wa a·aj.* — 2. *an·amik so·rtut·umɛ· aj·e· a· sät·usa tap·o·a mân·a·i.* — 3. *ila· it·i ut·uput·e a·aj·* — 8. *iʷt·iŋe·k so·rto puɹä·...*

Notes. — 1. i. e. never have I heard anything like it (so scandalous). — 2. i. e. makes the beginning by making advances towards a man. *so·tut·umik* and *so·tup·utin* in lines 3, 4, 7 and 8 seem to be from the same stem as WGr. *sorsup·a·* 'attacks, assaults one' (otherwise it might seem to be derived from *sujo* (> *so·*-) 'in advance, first before anything else'). — 6. Namely by embracing a man, cf. WGr. *o·lip·oq* 'trembles', and *o·ʟ·utiga·* 'trembles at it' (a danger, etc.). — 10. *-ser* 'you have to do with, or, treat like.' — 11. Instead of the infixed *-cerʟer-* it here seems that one should read *-lercer-* or *-lercar-* 'tells about' (Kuannia). The communicator himself commented thus: *akinialersa·rpòq* 'she intends to retaliate, namely by deceiving a man in the dark by pretending that she herself is a man.'

No. 177. Jealous Co-wife.

Nätseq (DD and Phon.)

This is part of a drum contest between two women who apparently were married to the same man.

unaja ä·jai

caicipasiäna·nuŋ sa·nan·uŋ	1 Let us confront each other! Let us attack each other!
umiarterpameʷna	2 Was it not you who took leave in the umiak that time, you know,
niŋala·iaqüawin	3 When you had begun to grow jealous (or angry)?
umiarte kisiwit·e arqituta·iequtin	4 Yes, and you were alone in getting the umiak down to the water.
qim·a·ietut·e·ma	5 You would flee on my account,
iliʷt·utin niŋala·ieqüawin	6 Behaving (so) because you had become jealous.

niŋarïïcimate·ma 7 I was the cause of your having become jealous,
isïmaca·iŋitseq 8 There is one who shows no sign
niŋala·ɨik^{w}ara· 9 That she has begun to grow jealous.

Variants (**Phon.**). — 4. *umiät pik·ile·wit·e a·rqit·ïla·jeqe·*. — 7 (4). *umia pik·ile·witä qiɹita·iɛqïn.*

Notes. — 1. WGr. *sas·up·a* 'confronts one angrily, attacks one.' — 4. WGr. *arqutitip·a·* 'lets it be carried down—.' — 5. *-te·ma* < *tigigim·a.* — 7. In the phonogram line 4 is repeated here.

No. 178. A Disavowal of Suspicion.

Aak^{w}kaaq.

Refrain *a·ja·ja ia··ja*

palasoŋuätap·oa 1 I bowed my head (from grief) for a little time,
cikisoŋuätap·oa 2 I lowered my face towards the ground for a time,
coqut·it a·^{w}tarmata 3 When the drum-singers had departed.
tusaŋïwarqa·rtiwa 4 Then only I understood—
tusaŋïwarqa·rtoŋo 5 Then only I understood this,
arca·ɨ^{r}ni^{w}a·ɨsora 6 That they thought I would steal another's spouse,
uernia·ɨsora 7 That they thought I would take her husband,
ilamale uiänik 8 My relation's husband
ajamale uiänik 9 My mother's sister's husband.
uierqiaŋik·iga 10 But I who would not at all rob any woman of her husband
arca·rqaiŋik·ia 11 I who have not at all committed any adultery—
tulit·ara·ŋa 12 That he without scruple laid himself with me!
e·rce e·rce e·rce 13 Woe, woe, woe!

Variants. — 6. *ars·a·rnia·ɨsora.* — 7. *uerninia·ɨsora, oe·r-.* — 10. *oɛ·rqeaŋ-ik·a.* — 12. *tulitarsin·ara·^{w}ga.*

Notes. — 3. *coqut·it* cf. WGr. *soq·ut·it* (Fabricius, Greenl. Ordbog *sókodlek*). Both my informant and Sufia took it thus. Alternative explanation is 'the murderers', *toqutsitit* (Kuannia). — 6-7. *-sora* either instead of *-sora·t* 'they—him (her) or them', or *-sora·i* 'he or she—them'? Sufia understood it as referring to the singer herself. — 10-11. *-rŋia(ŋ)* in 10 = *-rqaɨ* in 11, cf. WGr. *-rqajar-.* — 12. < *tutip·a·* (*tuɹip·a·*) 'he lies with her' (WGr. *t* > EGr. *ɹ* = *l*). But Kuannia understood it as *culit·ara·ŋa* 'he scolded me or trounced me.' — 13. *e·rce*, a rare exclamation, perhaps connected with the verb *erceqiwoq* 'suffers pain in the mind.' Fabricius (Ordbog p. 81) and Egede (p. 33) give *er(k)se* 'timidity, anxiety' and Sufia understood it as an expression of fear. Kuannia did not know the word.

C. MEN'S ATTACK- OR RETORT-SONGS (CONTINUED) AND SIMILAR SONGS

No. 179. Akernilik's Father is Attacked by Cüjunaak.

Akernilik.

This is the song of Akerniliks's father against Cüjunaak (or -naait) in their drum fight on the small island of Poolortuloq (west of Cape Dan).

a^{w}n·a qunulere·kaliwit	1 Look at those there, who otherwise always were cowards,
mersernere·kaliwit	2 They who otherwise always before were afraid!
asimak·i oqa·^{w}sertiarte qa·^{i}n·ät	3 There they are at last, these ever-talking (communicative) kaiakers!
cüäna·k uän·un ip·eqa·r	4 Cüjunaak comes to perform the drum dance against me,
kisime iliwa	5 I who am quite solitary,
kisime paliŋertua	6 I who am left quite alone.
qunualuarnermik	7 What is the reason for this constant anxiety?
qunule·lërmiäk·o	8 What a pity that I now begin to frighten him,
e·simako·na	9 When I consider this
aŋiter^{w}am·e aŋim·e	10 That before another male fellow-being (another male)
qunuaŋuataŋ·im·at	11 Has he not hitherto felt the least scrap of fear.
pak·ersa·gerïm·ät	12 When an opportunity to fight (wrestle) was lost,
artuqusa·^{e}rïm·ät	13 When the possibility to try strength was lost.

NOTES. — 1-2. Cf. no. 188, which begins in the same way. — 3. Kuannia supposed that *qainäl* was the person's name (Qainák) and that *cüänak* signified 'about three years ago', but this is at variance with my informant's explanation. — 4. *ip·eqa·r* i. e. accompanied and supported by a great many companions. — 5. = *kisime·tiwa* (Sufia). — 6. *kisime paliŋertua*, was explained thus, for example: "if one has lost all one's brothers and is left alone" (according to Kuannia) or "being solitary as an angakok" (*kisime aŋako·ʟ·une*, Sufia). Cf. WGr. *paluŋasoq* 'a dog with hanging ears, flap-eared' (also of a 'slack person'?). — 7. Var. *qunuŋaluarnermik*. — 9. = *isumaliutik·un-una* (Sufia). 10. *aŋiterqat* 'a brother man, a male sex-fellow.' — 12. < *pak·ersa·rpuk* 'they fight.' Cf. WGr. *pax·ip·ɣuk* 'they (two) wrestle with each other.' — 14. < *arts-uquserneq* 'to pull each other by the arms or fingers.' Kuannia's explanation was that "two people try their strength by the game of pulling each other by the arms."

No. 180. Attack Against Aŋeejoŋ, the Angakok.

Akʷkaaq A and Aŋittäŋŋe B.

It is a song of attack on the angakok, Aŋŋeeooŋ or Aŋŋeejooŋ, and was composed and used against him by Ulutaa's father. Kuannia had himself seen Aŋŋeejooŋ, who died at his birth-place, Ittoluartiwin.

The first record (A) is the most complete, and here has been the basis for the translation. In addition, Kruuse has a record (l. s. pag. 30, no. 1).

A

Refrain *aja a·ja a· eʀe··je· aʷnaja·ja· na··ʷja·i̯*

ilalï perɛ·ua	1	Just so, I take the liberty,
uwaŋa perɛ·ua	2	I myself personally take the liberty,
aŋ·e·o·ŋ iwilege·tariga	3	Against Aŋŋeejoŋ I begin to perform drum dance,
iʷt·e·gama owaŋa	4	Because I am in your place,
sin·e·gama owaŋa	5	Because I took the place of another,
ilåsiån·uŋ	6	Of my relation by marriage,
it·ersüän·uŋ	7	Of my cousin by marriage.
iläsiara owaŋa	8	My relation by marriage,
it·ersüara owaŋa	9	My cousin by marriage,
iʷt·eraje^{k} iwilera·i̯eqüäk·i^{n}	10	Because you, you scoundrel, have begun to carry on drum contest against him —
kit·eŋani pitsäŋit·^{s}er	11	He who from his birth has been without strength
iʷŋ·ert^{s}aŋ·it^{s}·erte·wa	12	And who cannot sing drum-songs!
owaŋa iwerciwaŋ·a	13	You shall sing at me —
kit·iŋane iʷŋ·erlakajik·e·wa	14	I who from my birth have been able to sing —
mat·aʷna nakerqüʷi̯a·ŋ·ik·a	15	Although he is not able to overpower one, he
kit·iŋane pit·^{s}åŋ·it·^{s}er	16	Who from his birth has been without strength,
iʷŋ·it^{s}aŋ·it·erte·wa	17	And who cannot sing drum-songs —
nakerqüja·ŋ·ik·a	18	Although he is not able to overpower one, he
iʷŋ·it·aŋ·itit·o·na	19	Who cannot sing drum-songs —
nakerqüja·ŋ·ik·a	20	Although he is not able to overpower him.

Variants. — 3. *iwileke·tariŋa.* — 17. *iʷŋ·it^{s}aŋ·it^{s}erte·ʷna.* — 19. *iʷŋ·its·aŋ·itsertiŋuna.*

B

1 *ila·li$_{ŋ}^{k}$ pe$_{r}^{q}$e·ua*
2 *owaŋa pe$_{r}^{q}$e·ua*
3 *iwilige·taŋiá*
4 *i^{w}t·e·gama*
5 (6) *iläsiä·^{i}nuŋ*
6 (7) *it·ersüä·nuŋ*
7 (13) *owaŋa iwersiwaŋ·a*
8 (14) *kit·iŋane^{k} pi$_{ɹ}^{s}$árpoa*
9 (14) *e^{w}ŋ·ertakajake·wa*
10 » *kit·iŋanik piɹarpoa*
11 *iwercikaja·ke·giwa*
12 (15) *mat·a·^{w}na nakerqi^{w}ŋ·a·ŋ·ik·ai*
13 (14) *kit·iŋanik pitsáŋ·itse*
14 *iwitsaŋ·itse*
15 (20) *nakerqiŋa·ŋ·ik·ai*

Notes. — A1. = *ilale peqe·oŋa*. The first word is an "interjection", with which the person who sings reassures himself (*makitasa·rsune*), as it were; the second, cf. WGr. *peʀ·o·rpoq*(?), is to denote the singer's boldness. — 3. In WGr. this name would be rendered *Aŋioruk*. — 6-7. 'Cousins brought together' namely by marriage or adoption. — 8-10. Here the grammatical connection is such that we translate 10 as the subject and 8-9 as the object of the verb in l. 10. — 11 (cf. 16 and B 13). *pits-* (or *pic·-*?) is probably the stem of the WGr. *pis·ak* 'strength' and *pis·aq* 'strong.' — 12. The termination *-te·wa* does not agree with *-ʟ·o·na* in Kruuse's version. In the latter *-lo* and *una* are contracted, and this rendering suits best in the context. My *-te·wa* may perhaps be a mistake for *-te·^{w}na* < *-le* and *-una*, (cf. line 19 *-t·o·na*). *kit·eŋani* (cf. 14 and 16) 'from his birth', lit. 'boundary', i. e. from the moment when he meant something in the life, in existence. — 14. = *i^{w}ŋ·ertakajikujoŋa* (Kuannia). — 15 (cf. 18 and 20). < *nakerqüiarpa·* 'deprives him of his forces, makes away with him.' The matter is that the singer has replaced a weaker one and now wishes in the presence of their common opponent to maintain that his protégé is by no means easily vanquished. This is said with the usual irony.

Fig. 82. Qanaŋeejuk, young man (the same as in fig. 11. May 1906. W. T.).

No. 181. The Dream.

Aak^{w}kaaq.

Kruuse also has this song (his no. 2), in an even more detailed version. Our texts do not much resemble each other, which is due not only to the misprints or orthographical errors in Kruuse's version and possible mistakes in mine, but also to the variants of the communicators, due to tradition (see the notes). But when all is said Kruuse's (i. e. Johan Petersen's) translation presents a fuller idea of the contents of the song than my much too abbreviated text; and therefore I shall here give Kruuse's text in English.

"Last night I dreamt I was far out at the furthermost settlement with the dwellers of Umivik (settlement at Cape Dan). Although I (he?) am not big, my opponent composed a song in which he accuses me of being a son-in-law of the inland folk (the Timerseet), and of having communication with them. Those in there on the land you have not been anywhere near, they who are both brave and skilful sealers. — I have thought much of your accusations. — As it is only the sons-in-law of ravens for whom one cannot leave anything about, and from whom one cannot hide anything, I liken you to these. — You are one for whom one cannot leave anything about, and from whom one cannot hide anything."

The singer thus accuses his opponent of theft, and sarcastically characterizes him as a raven's son-in-law. In my version this last period is missing.

un·uarte· sinät·ërama	1	Last night I dreamt,
sinät·ëratarpoa·m·a	2	I dreamt at last (there down south)
sawane·niartoa·m·a	3	That I was out by the sea there south,
kit·erne·niartoa·ma	4	That I was farthest out towards the east down south,
kita·to e·waniŋ im·a	5	With that dweller of the outer coast.
ume·wi e·waniŋa·ma	6	With the Umeewik dweller there down south,
at·iŋiwa·ɨitoa·ma	7	He down south who resembles me.
iwiŋara ta·^{w}ne·tarpor	8	My opponent is wont to make these mocking poems,
niŋa·ruteneatartüwa	9	He is used to consider me as being the son-in-law
tima·tu e·winiŋ e·ma	10	To the inland dwellers in yonder.
tap·ak·oa pat·iŋilate·	11	You have not got so far as to them in there,
tima·tu e·wili mak·o	12	These dwellers on the inland,
pit·aecertoŋit	13	We regard them as skilful hunters,
aŋiwocertoŋit	14	We regard them as lucky sealers.

Variants. — 1. *sinät·orama.* — 2. *sinät·ertoatap·oa·m·a.* — 3. *sawane·niertoa·m·a.* — 6. *ume·wi e·wanik.* — 8. *iwe·gara ta·^{i}ne·tarpo·r.* — 11. *pat·iŋilace·.* — 14. *aŋirotsertogit.*

Notes. — 1. Lit. 'it was night when I dreamt.' — 2. Cf. WGr. *-ratarpoq* 'now at last' or possibly = *-ata·rpo-* 'in high degree, strongly.' — 2-4 (cf. 6). The termination *-a·m·a* is no doubt only the refrain-like *-a·^{w}na* in distorted form. — 5. Likewise *-im·a* perhaps = *i^{w}n·a.* — 6. *Umeewik,* a settlement on the island of Cape Dan. — 7. *at·iŋ-* = WGr. *assik-*; *-a·ma* = *a·^{w}n·a.* — 8. Cf. no. 207, l. 1. — 10. 'The dwellers of the inland' = Timerseet. — 11. *tapak·oa* 'the people up in the west' is another distinct signification used of the Timerseet. — 13. < *picsareqa·^{o}q* (Kuannia) 'is an able and lucky hunter.'

No. 182. Ak^{w}ko Sings of his Wife.

Qiwiŋaɹaaq.

I think this song is meant as a joke; the singer is Ak^{w}ko, who made the song in order to shame his wife.

The two first lines are in part the same as the two first lines of no. 183 (and as Kruuse's no. 6[2]).

a·wiama pisia at·eliera·^{w}n·a	1 (This is) my relation's song, I now borrow,
at·a·tiŋuna pisiale·^{w}na	2 That Attaatik's former drum-song.
orqua erter^{s}era·	3 It calls up the Orqualand (in remembrance),
up·a·se iwikan·uŋ	4 You should have seen (heard) when we held drum combats!
iwŋ·ertoqaleqa·^{r}	5 Then the song began to sound loud,
pice·rtoqaleqa·r	6 Then the drum-song began to boom!
it·ät·ak i^{w}ŋerainerternerseq	7 Is it Ittatak ("the laughter") who comes to sing (at me)?
pit^{s}eriarnertërnërseq	8 I wonder if he is going to make songs of contest,
a·siwa·sit taieraloŋo	9 Just so, of course, in order to compose on her,
nuliäŋ·uara taieraloŋo	10 In order, also, to sing of my dear little wife.
ila·ŋa arqanap·aka·ŋaŋo	11 Because I have been used to box my wife's ears,
arqanaqujoŋawe·	12 Would you also box her ears?
arqanap·ak·agiŋa	13 However could I have the heart to strike her!

Variants. — 1[3]. *at·eliera·ŋa* (?). — 10[2]. *ta·ie·maŋo.*

Notes. — 1. *a·wia* usually signifies 'second-cousin'; here one would expect an older generation. *at·e-* with long *t* undoubtedly an error in place of t, cf. Kruuse's text with J. Petersen's explanation: *ateliriara·na* 'I also began to sing it.' — 3. Presumably answering to a WGr. *ers·ertora·* 'appears to him', namely rises up in memory (e. g. through an old song). — 4. = WGr. *ur·a a·se·t. up·a* in EGr. usually signifies a surprised interrogation, but *a·se·t* what one just expected. — 7. *it·ät·ak* was understood by my informant as from *iɪ·artoq* 'loudly laughing', but by J. Petersen as a nomen proprium. — 11. = *ilaŋa* (?) 'my spouse' (husband or wife). — 11-13. These words must all be referred to the same stem as WGr. *arqunarpoq* 'suffers such injury that some of the internal parts are hurt', is used transitively (but seldom) in the meaning 'strikes him (so that he is injured thereby).'

No. 183. Drum Song Against Ak^{w}ko.

Kooitse (DD and Phon.)

It is Kooitse's father's song of contest with Ak^{w}ko. Compare the two first lines with nos. 182[1–2] and 185[1–2].

DD

ila·^{w}na atite·ịora·^{w}na	1 Yes, to be sure, he also has used it, he,
at·aŋ·ila·ịma pisia	2 It is my relative's (?) drum song,
a·mila akern·itip	3 Yes indeed, it is Akernilik's (song),
atiserpoŋ	4 It begins to descend (?)
at·aŋe·ŋ·iceq	5 His and no one else('s song).
ila·ŋe niŋäcarp·a·ŋa	6 On and off he (Ak^{w}ko) made me angry,
akuŋuniŋa niŋäcarp·a·ŋa	7 From time to time he made me angry
tät·an·oŋ	8 Through this.
suna·pa e·rtoŋalïwarpit	9 What! Did you come too late? (?)
ukiȧ ka·^{w}neqa·	10 In the autumn one (we) suffered severe hunger,
pipitsera	11 His chance —
suna·pa e·sima·e·ŋiceq	12 What, he quite lacked forethought,
ak·oa e·sima·^{i}ŋ·iceq	13 Just look at Ak^{w}ko there, who lacks forethought —
iläle·cercamę·^{n}	14 How much he must put up with, alas! (?)
ak·o·na suniara·^{w}na	15 That Ak^{w}ko, what does he now intend to do with it?
pisari^{w}na suniarȧ·^{w}na	16 What does he now intend to do with my song?

Phon.

Refrains

α^1 *a·ajä· ja a·ja·jɛ*
α^2 *a·ja a·j·ajɛ*
α^3 *ja a·ja a·jajɛ*
α^4 *a·ja a·ajɛ·*
β^1 *a·jä· ja·na·je jä··jaja*
β^2 *a·rajɛ· ja·na·je ja··jaja*

Stanzas

1.

$\alpha^1\,\beta^1$ *ila·^{w}najatite·ịora* α^2

2.

β^1 *at·aŋiŋ·e·ɹa·ịma·ịa· pisia·mila tite·ia oa* α^2

3.

β^1 *at·aŋiŋ·itaịma·ịaị pɪsiata· tite·ioaị*

a·mila a·kernitio α^3

4.

β^2 *atit·inip karanɔ·jaj*
piŋitsale karanɔ·jaj
at·aŋe··ra iŋeme·ano·
ili^{w}ce koɹoma hɔ·je kanoa· α^2

5.

β^2 *ila·ŋe·niŋȧt·apa·rai*
akoŋ·o·niŋȧt·arpa·ŋaị
tät·anoŋɔt niŋȧt·arpoa·ŋa α^4

6.

β^2 *suna·pa· e·rtiŋalïwarpit* α^5

7.

β^2 *ukeätalee·nɔr ka·^{w}neqaŋ* (?) α^5

etc.

Notes. — 2. $<$ *at·a* 'a stranger' (cf. l. 5, and no. 191, l. 5) with the negative? or $<$ *at·ak* 'father's or mother's sister'; it causes uncertainty, again, that the forms in the phonograph and DD do not agree, apparently being negative in the one and positive in the other. The Akernilik mentioned in l. 3 must

be the acquaintance (or relation) referred to, a man, according to Kuannia. — 4. Compare a similar expression in Maratti's drum song (Kruuse no. 6), which begins 'let me raise myself aloft, let me take to myself a song from the olden time.' The forefathers' songs are thought to be in the heavens, and to be fetched down or to fall down from there. — 8. Explained by Kuannia as 'through this (pointing at his mouth), through his mouth (word).' Otherwise it seems that a closer translation would be 'hither', as the following line could then be understood as derived from *e·rtawoq* ('would you have travelled hither?'). — 9. While J. Petersen conceived *e·rtoŋaliwarpit* as connected with WGr. *iŋerɹawoq* Kuannia explained it as being derived from *e·rtorpoŋ* (WGr. *inortorpoq*). — 12 (cf. 15). *ak·oa* might from its form signify 'those there down south,' but the context makes it probable that it is the name Ak^{w}ko with the vocative *a* added. *-ma·e·ŋiceq* is contracted from *-marajiŋ·iceq*, in which *-raji(k)* perhaps signifies 'a high degree' (of stupidity).— 14. Perhaps from *ilalerpa·*, which means the same as *ilale·n·arpa·* 'puts up with what another does'; the attached *-me·^{n}* (or *me·n*) < *-m·iwoq* seems to have deploring significance. Otherwise cf. *ilale·pa·* (WGr. *ilaliup·a·*) 'adds it to something.' — 15—16. Or perhaps 'he (his song) exercises his effect (on me)', cf. WGr. *sun·erpa·* [?].

No. 184. Ak^{w}ko's Drum Song about his Wife.

Qiwiŋaɹaaq.

This is not a drum-contest song, but a solo, a kind of complaint in which the singer explains his position, difficult at present on account of the misfortune which has befallen him. He is not competing with a scoffing opponent, but making an appeal to sympathetic country men.

Pujooq (l. 15) was the name of Ak^{w}ko's wife (Ajukutook's mother) who left him.

picia·ra ajersiwak·iwa	1 My little drum song is still of no use to me
aterpi^{l}ca·nik	2 For lack of opportunity to sing it,
in·e·pica·nik	3 For lack of a frame to expand it in [?].
o·ɑ̊le iliŋ·uake·kun·e	4 But over there at Iliŋuakkeeq's —
piniä^{l}tca·^{i}nup·a	5 I wonder if opportunity can be got there?
e·te ili^{w}t·une	6 Behaving like a being
na·tserso·lerajik	7 Who hesitates while he measures his opponent —
aterpisame·ginor	8 If there may come an opportunity to sing it there?
in·episame·ginor	9 If there may be found a frame to expand it there? [?]
e·ti^{w}te ile·^{w}tune	10 He behaves like a doll

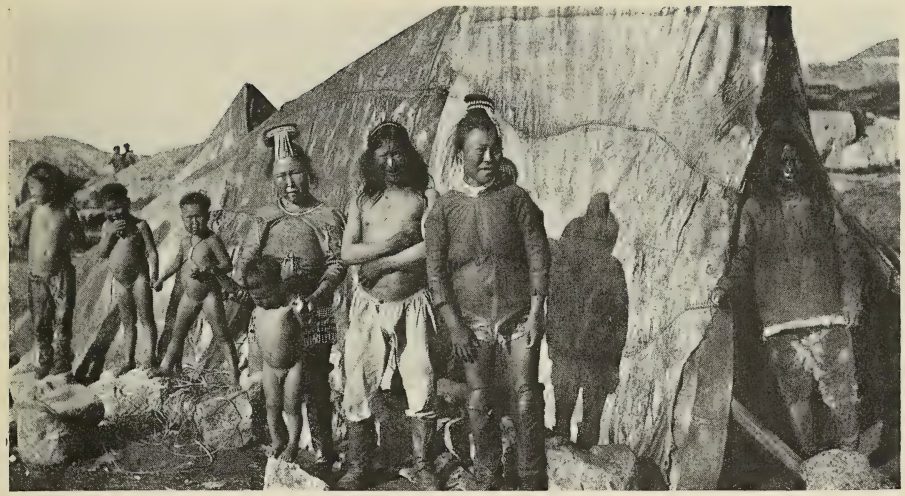

Fig. 83. Ajukutooq with his two wives and children outside his tent.
(W. T. phot. July 1906.)

na·tersulurajiŋ	11 Who hesitatingly measures his opponent,
e·te iliarti^{w}t·ik	12 (He behaves) like a human being, their orphan.
a·ma ta·ieralaŋo	13 In order also to mention it (her?) in my song —
ila·gin qiarama nikaŋama	14 At times I was sorrowful and wept
pujo·r oq·um·ut a·^{w}tarmat	15 Because Pujooq journeyed towards the south.
kiĕ^{w}rna owaŋa qialerama	16 From that time I began to weep,
suna·pa a·^{w}tarmeama	17 Yes, indeed, I was even so stupid as to journey (after her).
ki^{l}er^{w}nanun it·a·le·waŋa qiaŕama	18 Afterwards I was laughed at because I wept.
it·ät·aliğalüa	19 She[?] might easily enough laugh at me!

Variants. — 7. = *na·tsersuilerajik.* — 18. *ita·le·a·ŋa.* — 19. *it·ät·aliŋaliwa.*

General Note. — Sufia gave me a different explanation of the first lines. While Kuannia considered *picia·ra* to be derived from *piseq* (*pisia* 'his song'), S. rejected this explanation: She considered *pisia·ra* (sic) analogous with *nuliäs·ara*, < *pe* 'the possession he has gained' (i. e. his wife) — an explanation which is just as possible.

According to her understanding the first part of the song should be translated thus:

1. That little thing I acquired has put me into a dilemma
2. In regard to her future use (or place to go down?)
3. In regard to a future dwelling place.

4—5. Shall she, I wonder, have such with Iliŋŋuakkeeq?

6—7. Behaving like a human being who acts tentatively (waiting to see what the others will do, or letting time pass to see if it will not be better).
8. Where will she find a place to go?
10—12. Behaving like a helpless doll (etc.); like an orphan child (etc.).

Notes. — 1. *-wak·iwa* = *-ɣak·iga* [?]. — 3. The comparison is drawn from a wooden frame of thin rods or poles in which an animals' skin is expanded for drying in the air (WGr. *in·erfik*, cf. fig. 29 and First Part, fig. 221). — 4. Here too, we encounter an ambiguity; *o·a* can mean »I« and »over there« — in the latter instance it must refer to his wife. As the third person form of address is used in the following lines, the latter explanation is the more probable. — 5. *-nup·a* for *-nerpa* (?). — 7 (and 11). Cf. WGr. *na·^{w}tsorsuiwoq*. — 8. *-me·ginor* perhaps in place of (WGr.) *-me·rune* < *-me·rpoq*. — 10. *e·tik* (= *e·cik*) 'a stone cairn' or 'a wooden doll.' — 12. The text here seems to be somewhat disordered. — 19. It cannot be seen from the text who laughs.

No. 185. Take Your Accusation Back.

Kittaararter.

This song is remarkable in the picture it gives of the degree of culture of a young Eskimo, particularly in its reference to his youthful desire "to know all things and all sort of people." — We find here a conscious expression of an idea we should not otherwise expect to find among a primitive people: Nihil humani a me alienum.

a^{w}n·a· etc.

pi'seri^{w}na at·eriga	1 That song there I borrow,
pi'seri^{w}na ap·ik·iga	2 That song I strike up.
atuätsi'a·tiŋo	3 Let us sing it a little,
ap·ilät^{s}i'a·tiŋo	4 Let us strike it up a little!
un·er^{w}'aimeawin	5 What a pity it is that you make accusation (against me)!
'ak·agaluaqilatit	6 Would that you would change your mind! [?]
ta·waŋ-uteriuk	7 Cease, turn back with it! [?]
pat·iŋo ut·eriuk	8 Almost touching your object, turn back with it!
ˌercilera'jin·^{w}arawit	9 While you have immediately begun to be afraid,
qu$^{l}_{n}$era'jin·^{w}arawit	10 While you have immediately begun to be inconstant.
ercinaka'jiŋ·it·^{s}iwa	11 I did not know fear,
qunujuka'iŋ·it·iwa	12 I was not a coward,
piŋercoka'e·kama	13 When I grew up to my (life's) work,
'ɐ̃ɔrusuka'e·kama	14 When I thirsted after life —
'me·ciwika'e·kama	15 When I weighed and investigated,
e·ɔju me·certiŋo	16 That I might know bad people,
tamarmik me·certiŋo	17 That I might know all things.

Notes. — 1. If this is rightly translated the long *t* sound in *at·eriga* is abnormal, the word as a rule having only a short *t*. Rhythmical conformity with the next line is, I suppose, the reason for this pronunciation. Compare l. 8. — 3. Lit. 'following the trace of it.' — 6. Var. *ak·eraluaqilatit* (Sufia). The word is otherwise unknown. Kunnia explained it as rendered above ('throw up the game, change one's mind'). Grammatically, also, the form (an optative 2d person in *-latit*) is quite unusual, though analogous with the optative forms of the 1st and 3rd persons. — 7—8. i. e. 'take back your accusation!' *ut·eriuk* instead of *uteriuk* (influenced by the long *t*-sound in *pat·iŋo*), compare l. 1. The *i* in *-iuk* indicates a pleonastic 'also.' — 8. *pat·iŋo*, WGr. *paɪ·uŋo*. — 13. Probably from the same word as WGr. *perusup·oq*. Or < *piŋ-o·rpa·* 'abuses him, falls upon him'? — 14. i. e. 'when I was young.' *ĕɔr-* < *inor-*. — 15. EGr. *me·ci-* answering to WGr. *misi-* 'examines, tries.' — 16. *e·oju*, WGr. *inorujuk*. — 17. It is uncertain whether *tamarmik* shall be understood as the object 'all' of the following verb (if so, one would expect *-ŋit* in place of *-ŋo*) or as an attributive adverb ('in all parts, or everywhere').

No. 186. Akerniliks' Borrowed Drum Song.

Aak^{w}kaaq.

A song used by Akernilik, but not composed by him. The song with its sustained irony is a typical drum contest song.

Lines 1, 3, 4, and 5 correspond with l. 1 to 4 in no. 167, and are borrowed either from the one song for the other, or, rather, for both from an

Fig. 84. Three hunters sledging over land. When resting the dogs spread around the sledge to sleep in the snow, while the sledges are turned bottom up and the whip handles stuck in the snow near them. (W. T. phot. March 1906.)

older well-known song. This song is identical with the first part of a drum-song given by Rosing (l. c. pp. 64—66) which, however, lacks the lines 4, 5, 6, 10, and 11 of my version, whereas mine lacks lines 1, 9, and 13 of his. Mine is naturally recorded in East Greenlandic, whereas he renders his in the WGr. dialect. In addition, the lines are given in quite different order in the two versions, as is evident from the following comparison.

Aakʷkaaq 1 2 3 4 5 6 7 8 — 9 10 11 12 13 — 14 15 16 17 —
Rosing 2 1 3 — 16 17 15 13[1] — 14 8 9 12[2] —

Refrain *a·ʷn·a·ja*

nakiˈmaŋiwarˈtartiwa 1 I am at present often a little dispirited,
tartˢiˈmaŋiwarˈtartiwa 2 I am at present often a little despondent,
piŋaˈlïtoarˈnerpoˈa 3 I wonder how it will end?
ˌiweraˈlit·oˈarpoˈa 4 Must I now really hold drum-combat?
nakim·aˈte·ˈŋit·oŋo 5 Therefore I am a little dispirited,
tartˢimaˈte·ˈŋit·oŋo 6 Therefore I am a little despondent,
puiuˈik·a·r̂awit 7 Because you have never forgotten (it).
anertˢa·ʷna 8 Fortunate that he is what he is!
oät·oŋona iʷŋ·ilaq 9 He does not resemble me, he!
ˈaŋiˈqiˈn·aŋ·ilaˈrina 10 Let him only show himself in his full strength!
takiqin·aŋ·ilaˈrina 11 Let him only raise himself to his full length!
nukeqakaiŋ·ane 12 Being (he) himself without strength,
qajaŋerpaliŋin·ama 13 As I by no means appear to be frail (weak),
puiuik·a·rawiⁿ 14 Because you never have forgotten (it),
nät·ut·a·siwaliŋo·ⁿ 15 That you intended with all strength to break (them) in fragments
awaliŋïaka mak·e 16 These my dear little fingers and toes,
ca·niŋïwak·a mak·e 17 These my dear little bones!

Notes. — 2. Said of one who goes about in thought without doing anything. The word is probably related to WGr. *tarꜰiwoq* 'goes idling about without performing anything', 'roves about in the night (vociferously)' but in the vocabularies it is not found in the form *tarsiwoq*. Rosing, however, in the text of his drum song renders it in the common form *tarsimaŋ·uäʟ·artuŋa*, as if it were known to him from West Greenland. (I suppose we have not here to deal with another word from the stem *ta·q* : *ta·rqorpoq* 'goes about or sits in thought'(?)). — 10-11. The infix *-qin·a-* connected with the negative must presumably acquire the converse meaning of 'would that he — not', therefore something like 'let him only do it', as 'even if he will he dare not or cannot' is understood. — 15. The termination *-siwaliŋo·n* (or Var. *-ŋut*) seems incomprehensible. Kuannia took it for a distorted form of *-soraloŋo*.—

[1] After this line Rosing has an inserted line, which no doubt appertains to the song (I transcribe it into East Greenlandic): *ma·rerpaliŋ·in·am·a* (cf. no. 166 l. 18) 'because you did not seem to treat me circumspectly.'

[2] After this line Rosing has *nukitcaqakasiŋane* 'being without prospect of strength.'

Fig 85. Sledging party about to depart from the settlement.
(March 1906. W. T. phot.)

2-15. It may be of interest to state that EGr. *-ŋiwartartiwa* is rendered by Rosing in WGr. thus: *-ŋ·uäʟ·artuŋa*; accordingly he conceives *-tar* not to be 'is accustomed', but as the well known intensive infix *-ʟ·ar*, which I have difficulty in believing to be textually correct, though it might well be justified according to the meaning. Line 6, my *-te·ŋit·oŋo* corresponds with his *-tigiʟ·ugo*. 15. My *nät·ut·a·siwaliŋo·n* = his *nawʟ·uʟ·arasugalngit*. 12. My *nukeqakaiŋ·ane* = his *nukeqakasigane*.

No. 187. Akernilik's Drum-Song Against Kunnitse.

Akernilik.

This is Akernilik's song of retort against Kunnitse, whose father, Kukuttoq, had first begun the drum-fighting against him in Ammassalik Fjord. Akernilik departed to sing against Kunnitse. He begins the song by reminding his opponent that his father had sung against him, and had hidden his drum-stick in his house-box, so that Akernilik himself had no stick to use for his answering song, and ends by mentioning the dismal action his wife had been guilty of when, during a time of hunger in the north, in Sermiligaq, she had fed on her father-in-law's corpse.

DD

aŋitëkaje·pin	1 Your deceased father
nak·iwikaje·pin	2 Your deceased author,
iwerciarnaŋa	3 Though I did not sing at all at him
iweraje·maŋa	4 He often sang at me.
kat·igali man·a	5 But this my drum-stick,

tum·ara·ne	6	In his tool-box
tamas·iariğa	7	It was lost to me,
iʷt·in e·simalërnik	8	With your knowledge,
tusa·malernik	9	With your understanding of it.
mat·a·ne piŋ·ik·ia	10	Nevertheless I did nothing to him,
aŋitokaje·	11	Your deceased father,
näk·iwikaje·	12	Your deceased author,
mât·a·ʷna nuliawin ne·ga	13	On the other hand your wife fed on him,
aŋ·an·e· an·an·e·cuiga·	14	Angannee there up north [?] made a meal on him [?]
ciŋ,acerqü'arnerputiⁿ	15	I wonder you yourself were not on the point of being revengeful.

Notes. — 1-2. *aŋita·* 'his father' is here used in a poetical or oldfashioned style; *nak·iwia* 'his procreator' is the common substitutional word. — 4. *-aje·m* is probably a distortion of *-ajim·*. — 5. EGr. *kat·e* for *kate?* cf. WGr. *kato* 'the drum-stick'; *-ga* 'my'; *-li* (*-le*) 'and' or 'but.' — 7. *tam·arsiarpoq* 'it has become lost.' — 9. Namely through the information of others; *-lernik* instead of *-nernik*. — 10. (Cf. 13) *mat·a·ne* more correctly *mat·a·ʷna* 'although' cf. WGr. *mas·a* + *una*. The meaning is (according to Kuannia) 'although I did not be-become angry at it or let him notice my anger, yet he sang at me!' — 14. According to the explanations of the informant and of Johan Petersen, Angannee was the name of Kunnitse's wife. The following word seems to be distorted, and should presumably be divided in two: *an·a* (= *aʷn·a*) *n·ecuiga·* (?). Sufia, however, gave quite another explanation of this line: *an·an·e·cuiga* = *an·a·niarʟugo ajortumik perqunak* 'he (or she?) would have saved him (or her)'. — 15. < *ciŋasüt·oq* 'one who is envious or revengeful.'

No. 188. The Drum-Singer on his Sledge.

Fig. 86. The dog team at a brisk trot on the fjord ice (Täseesaq off the trading-place. February 1906. W. T. phot.).

Akernilik (DD and Phon.).

Akernilik communicated the text to me on two different occasions, with an interval of two months, and in addition he sang the song into my phonograph, with the full refrain (cf. Mel. 79). Ukuttiaq also knew this song, which was considered an old song accompanied with loud shouts (*qateewaarter*).

The refrains and burdens of this song are grouped, as is the case in all drum-songs, in regular stanzas or strophes. The arrangement of a complete song with refrains grouped about the burdens may be seen on page 170.

DD II.

pa^{w}na·ja aja· (etc.) *e·ʀe·je·*	
qununakajik·aliwin	1 You who otherwise were fear inspiring,
merservernekajik·aliwin	2 You whom otherwise none dared tackle!
akininialit·iler	3 He is now one who is eager to stay over the night,
ke·ninialit·iler	4 He is now one who wishes to stay after the others [?].
ta·ma·^{i}tiŋuarte	5 But though being such a little person of that quality,
akerniarna·^{w}ta·	6 Come you hither to me, do!
ta·ma·^{i}tiŋuajik	7 (Although being) such a dear, paltry little thing,
ipiniarna·^{w}ta·	8 Journey on drum combat against me, do!
qamuce·l^{w}ɔŋ·uamik	9 On your little, miserable sledge!
ɛ·a ɛ·a ɛ·a	*e·a* [moaning as if in pain].
hɔ ˈhɔ· hɔ ˈhɔ·	

DD I.

Refrain:
pa^{w}n·a

1 *qununere·kaliwet*
2 *merservere·kaliwet*
3 *akininialit·iler*
4 (7) *ta^{i}ma^{i}tiŋ·ue·^{k}*
5 (6) *akernia·na·ta·*
6 (8) *ipin·iarn·a·^{w}ta·*
7 (9) *qamuce·löŋ·uamik*

Final outburst:
ˈe·a ˈe·a
hɔ hɔ· hɔ hɔ·

Phon.

1 (3) A *a^{w}n·^{w}a·ia a·ha·je·*
B *a^{w}n^{w}a· ke·agiane·nüˈa·nit·aɹa·ja jaj·a·ja·*
C *aja·i ɔ·ja aj·a·je·*

2 (4) A
B *a^{w}n^{w}a· ke·ne·nüa·nit·aɹa·ja jaj·a·ja·*
C

3 (5) A
B *a^{w}n^{w}a· ta·wa a·teŋuât·a·ja ajaj·a·ja·*
C

4 (6) A
B *a^{w}n^{w}a· kernüɔ·nɔ·ta a·ja ajaj·a·jai*
C

5 (7) A
B *a^{w}nɔa· ta·wa a·teŋuât·a·ja ajaj·a ja·*
C

6 (8) A
B *a^{w}nɔa· piŋïa·nɔ·ta a·ja ajaj·a· ja·*
C

7 (9) A
B *a^{w}n^{w}ɔa· qamucia·l^{w}aŋïwa·ɹa·ja· ajaj·a· ja·*

Outburst: *ɛ··a*
a hɔ· a hʌ a hɔ·

General Note. — After the first translation of the song had been made, I received Sufia's interpretation. Her impression of the content gave another meaning. According to this the song contains a challenge to the fellow inmates of the house to accompany the assaulter to the place of contest.

1. Although he there (or thou there) otherwise is a coward,
3. Let us begin by taking vengeance on each other.
4. Let us begin (by) biting each other.
5. Anyway I begin to feel prompted (or incited),
6. Let us depart!

8. Let us go forth to drum-contest.
9. On the only sledge we have; both of us on one sledge.

Note. — 1. Cf. WGr. *akun·ip·oq* 'stay the night as guest on the road.' — 4, *ke·ni-* might be derived from several words, and the meaning here is not certain. I connect it with WGr. *kiŋornuwoq* (also *kiŋuniuwoq*) 'is behind, or left behind someone, after the other visitors have gone.' — 6-8. The suffix *-niarna·^{w}ta·* = *niarna* 'thou — me' + *-ata* interj. (see p. 150, § 73). — 9. The suffix *-luaŋ* (or *-lö(ŋ)*, *-l^{w}ɔ*) = *lïwaŋ*? < WGr. *-tuaq* (*-suaq*) 'only, sole.'

No. 189. They Reject Each Other.

Akernilik.

Despite some obscurity it is evident that the song treats of a man's distaste for a woman whom age has deprived of her beauty, and perhaps vice versa.

Refrain

pa^{w}n·a·ja aje·ja ja··ja

Burden

iwiŋara·rtik ta·^{w}ne·tarpoŋ	1	He who has an opponent in drum contest is wont to make a disagreeable poem:
peqiŋin·a·ŋïwartartiwa	2	"I who, alas, long ago ceased to be handsome,
na^{l}kiŋin·a·ŋïwartartiwa	3	I who, alas, long ago lost my fine face —
ta·ma·^{i}to·ŋ nakernïartiwa	4	All the same I tried to look nice
isin·a·ğama	5	When I was rejected."
isernortiqaŋ·iwaŋa·tin	6	Folk think that you have something offensive about you,
malïn·ortiqaŋ·iwaŋa·tin	7	Folk think that you have some ugly manners
nulukue·rata·tulik·i	8	When you stick out your little backside.
qiŋakaje·ti ti^{w}c·uakajeqa·q	9	Your nostrils are extremely ridiculous.
ta·^{i}ma·^{i}to·ŋ nakerniartüɹin	10	All the same you tried to look nice
isin·a·ğawit	11	When you were rejected.

Notes. — 1. A similar line is found in no. 181. *iwiŋara·rtik* is dual, *-ra·r* in place of *-qar*? — 3. Here we presumably have a word from the same stem as *nakerniar(tiwa)* in line 4 (cf. 10) and corresponding with (WGr.) *nakera·* 'likes him or it best.' Both Kuannia and Sufia connected, or confounded, these words with WGr. *nakuwoq* 'is squint-eyed.' *Nakuniarpoq* would mean: 'tries to squint, or to look keenly at something which one has close to one's eyes, so that one almost squints.' Sufia ascribed two meanings to *naki-*: 1) 'is squint-eyed'; 2) 'is foolish, stupid.' According to Kuannia, *nakerniartoq* is said of a woman who has 'a nice or sweet face', lit. perhaps 'one who tries to look nice', cf. *nakiŋuartikajik* (p. 192, no. 7) 'a squint-eyed bad chap' said jokingly of a baby instead of 'dear, charming.' *nakeqa^{w}ŋa* should about mean (of a woman) 'I am beautiful, have a fine (fastidious?) face' (Kuannia). — 5. (Cf. 11) *isin·a-* < *iserna-*, cf. WGr. *isornarpoq* < *isora·* 'one

Fig. 87. Sledge-party resting on the fjord-ice (Täseesaq) (March 1906. W. T. phot.).

is rejected; its looks offend one.' Akernilik gave the explanation: 'he (the singer) had rejected (repudiated) his wife.' — 6. *-wayaˑtin*, Var. *-waˑtin*. — 7. Cf. WGr. *malunˑarpoq* 'has a blemish, fault.' — 8. The explanation is due to Kuannia. *-kueˑrataˑt* might be = WGr. *-kajeralaˑt*, and *ulikˑi* < *ulipˑa* 'turns the inside outwards.'

Nr. 190. Drum-singing Friends Scoff at Each Other.

Akernilik.

imaˑⁱtoätˑarpoa	1	I hum a little, preliminarily,
nipaˑtoätˑapˑoa	2	I draw my song long out, preliminarily,
eˑʷnu imˑa ia· jaˑ jaˑˑ	3	The song's contents [?] *iaˑ aiaˑ*
imaˑ pisaˑri-manˑa	4	Its contents, this here (is) my song,
nipaˑ pisaˑri-manˑa	5	Its melody, this here (is) my song.
siwiseˑŋameˑk	6	Because he thinks that it has lasted too long
qilaˑ kasinˑiara eaˑ jaˑ jaˑ	7	That he began to beat the drum *iaˑ jaˑja*
imaˑⁱtoätapˑoa	8	I hum a little, preliminarily
nipaˑtoätapˑoa	9	I draw my song long out, preliminarily.
siwiseˑsomiᵘ̈kˑo	10	Because you think it has lasted too long, unfortunately!
iʷŋˑʷeˑn sanagiora jaˑ jaˑ	11	That he also made a song *iaˑ jaˑ jaˑ*
imaˑⁱtoätapˑoa	12	I hum a little preliminarily,
nipaˑⁱtoätapˑoa	13	I draw the song long out, preliminarily.

Fig. 88. Two visitors, Kaaŋisukkaaq (to left) and Qaaqortooq (to right), sitting on a snow-drift near our house at the trading place. (March 1906. W. T. phot.)

e·^{w}n·u ima·	14 The song's contents *ia· ja· ja·* —
sut·une qiŋarte	15 What cause has he for anger?
i$^{l}_{s}$itarpap·a	16 Does he usually (is it easily for him to) learn? [?]
iserüarnïaqin·aŋa	17 Look out that you don't take a dislike to me! [?]
ta·^{i}ma·^{i}siarpo·ŋ	18 Thus was the relation always between us,
qaratiŋe·po·ŋ	19 We belonged together,
qiaqatiŋe·poguŋ	20 We wept together.
ta·ma··terte··ma	21 O you miserable fellow!
ila·^{i}serïarnüariarma	22 When I was engaged in seeking company with new people [?]
s$^{u}_{ɔ}$rtulo qiarte ila·^{w}na	23 It was sometimes as if he wept
utorqasät·iokaje·	24 As elder people do [?].
merqertuâleqiga·	25 He has much more hair than I,
nulut·ualeqiga·	26 He has a bigger rump than I [?]
tap·olics·eqa·lité	27 And would he might get it doubled! [?]

Notes. — 1-2. *ima·^{i}loät·arpoa*, < *ima·^{i}lüp·oŋ* 'says *m*···. hums' (Sufia) and *-at·arpoŋ* 'first (before something other), to begin with'. — *nipa·toät·ap·oa*, < *nipa·^{i}t·iwoq* (?) 'sings with half power, uses his voice with half power, or sings quietly i. e. slowly, with no speed' (Sufia). Perhaps this is to tease his oppo-

nent and make him impatient. The suffix *-ät·ap·oa* (cf. l. 8 and 12, 9 and 13) is probably the same as *-ät·arpoa* in l. 1 (*rp* > *pp*, see p. 127, § 33). — 3. *e·ʷnu* (cf. l. 14 *eʷn·u*) < *iʷŋe·ʷner(up)* 'of the singing' (instead of *iʷŋ·e·ʷnerup*); *im·a* instead of *ima·* (cf. l. 14) 'its contents' (Kuannia). — 1-5. *pisa·ri* in composition instead of *pisa·ra*? cf. *piseq* 'drum-contest song', *-a·* < *-araq* 'small, little', *-ra* 'my'. — 7. *kasin·iara* < WGr. *katup·a·* 'beats the drum' (Kuannia), or *kasup·a·* 'hammers, beats on it' (Sufia). — 10. *-so-* < *-sora·*, *-mi-* < *-miwoq*? But possibly the suffixes are < *-sorpoq* 'makes use of' and *-miwoq* 'a little more', so that the whole should mean 'as you (or I) made use of the song yet a little longer, as I drew it out yet a little longer.' — 15. *sut·une*, WGr. *suʷʟ·une*. — 16. The translation rendered by Kuannia. Akernilik's indistinct pronunciation of this word made it (as so often) impossible for me to discriminate the sounds *s* and *l*; if the sound intended was *s*, the word probably has something to do with *isertorpoq* 'hides himself' or *iserpoq* 'goes in'. The termination *-pap·a* is peculiar to this dialect, but not very common. Cfr. Labrador Esk. *-pakpoq* (Bourquin, Grammatik p. 260). — 17. Answers to WGr. *issora·* 'finds something offensive in him.' — 18. *-po·ŋ* dual. = *-puŋuk*. — 19. I wonder if the stem of the word is *qa·q* 'the skin underlay on the platform where one lies'? (thus: 'we have mutual underlay of skin on the platform'?). Kuannia merely explained that it was = *ikiŋutiŋe·poŋun* 'we are friends' and *peqatiŋe·poŋuŋ* 'we belong together.' — 21. *-te·ma*, the same as *-tv·na*. *ta·ma·terto·na* (also *iwnate·wna*) is a very strong expression of disapproval of or scorn for a man. Cf. WGr. *ta·ʷlo·na* (Kleinschmidts Dictionary p. 361), 'see what a miserable fellow! Oh you worthless person!' — 22. *ila·ⁱser-* < *ila·ᵘwoŋ* 'keeps company with.' *-nuar* = *-niar*(?). *-riarma* is possibly = *-riarama* 'when I was about to.' The informant explained it in this form *isere··wa* 'I too went in.' — 23. *ila·ʷna* (according to Kuannia) = *ila·ʷne* 'at times.' — 24. *-sät·*, the meaning is doubtful, possibly connected with WGr. suffix *-sap·oq* 'in a somewhat greater degree', which seems to be used more extensively at Ammassalik (cf. *-sa·lerpoq* in *sikoqasa·lerpoq* 'there comes more and more ice'). *-io* probably = *-ujo* 'also'. — 26. *-tuaq* 'great, big.' *-qiga·* (instead of *-qiga*) < (WGr.) *-rqik*, comparative ending. Cf. Fabricius, Grammar p. 57 *nuta·qiga* 'newer than I, or newer than mine.' — 27. Cf. WGr. *tap·up·a·* < *tapeq*.

No. 191. A False Charge Retorted.

Akʷkaaq A. Ukuttiaq B.

Prompted by a summer journey. Ammaait (or Ammaaq) is a small island in the mouth of Sermilik Fjord. — The entire lines 10—15 are due to Ukuttiaq, who also added some variants of the lines given by Akʷkaaq.

AB.

ta·waŋ·a am·a·mun 1 Down there from the south (arriving) at Ammaait,

qawunaŋ·iwa·ma 2 When I made a little journey to the north,

cuna·pa oqa·wa·miŋa·ŋ·a 3 What was it they continually told of me?

aŋile·rtse·rtït·ïwa 4 That I was out to procure my booty by secret arts

ˈ*at·aŋáŋ·ˈisama aŋitʷa·nit·e·ma* 5 From my brother-in-law's [?] catches then?

Fig. 89. Dog-teams and sledges waiting at the beach below the settlement. (March 1906. W. T. phot.)

misiätänere·wa	6 I denied it strongly, too,
piŋaliwaŋ·in·ama	7 As I really have not tried to do it,
iliwaka'ji'ŋ·itsimik	8 (And) something incorrect, something quite wrong
tusa·'liwaŋ·in·ama	9 I did not wish to hear.
mat·a·'na piniarte·liwa	10 Here is something else: That she coveted me,
a·p·a·ŋito·ma [pini'ar'te·liwa]	11 That she, the woman without a husband,
kujaqicarniartiwa	12 (Coveted me) in order to get complete coition with me —
piniart·e·liwa quaitsiwina·'na	13 That she coveted me, your Quaitse there,
sät·it·une pe·rnarame	14 (Although) lying (that it was) for the first time,
quaitsiwina·'na sät·itoqï'serpäni'na	15 Your Quaitse there fathered a lie on it [?].

Variants (Ukuttiaq). — 5. *at·aŋåŋi'äŋiwama* (= *niŋa·ma*) *aŋit^{w}a·nit·e·ma.* — 6. *misiätsåne'riwoa.* — 7. *piŋalïaŋin·ama.* — 11. *'a·'p·a·ŋi'te.^{w}na.* — 12 to 16. 14. *pernerame, pe·rnerame* (?).

Notes. = 4. According to Kuannia magic arts (iliseeneq) are here meant, and Ukuttiaq's notes tend to the same effect. — 5. *e·ma* = *e·^{w}na* (*i^{w}n·a*). — 11. *o·ma* is a contraction of *o·p* and *una.* — 13. *Quaitse* was known as a proper noun.

No. 192. The Lost Sealing-bladder.

Ukuttiaq (DD and Phon).

This song "belonged to" Ataawsiaq's father, who was still living, and who was Eearaq's elder brother. It is a song of retort, in which the singer seems to accuse his assailant of having stolen his sealing-bladder. Concerning the refrain and the stanzas of this song I may refer to pag. 178.

Phon.

Refrain A¹ *a·ja· ja·ja sä^{w}na· ja· jɛ·*
A² *ha·ja· ja·ja sä^{w}na· ja· jɛ·*
B *a·ja·* (B² *ha·ja·*)
C *hä·ja· ja·ja sä^{w}na· ja· jɛ·*

DD

First stanza
a·ja ja·ja sä^{w}na· ja jɛ·
ha·ja· ja·ja sä^{w}na· ja· jɛ·
a·ja· kaka·juwaŋa·i̯ 1 How dreadful! Wretched being that I am!
hä·ja· ja·ja sä^{w}na· ja· jɛ·

Burdens of the following stanzas

ha·ja· sape·tuätitsera 2 Woe! my all too great boldness!
a·ja kaka·juwaŋa·i̯ 3 How dreadful! Wretched being that I am!
ha·ja· nalequt·uätitsera 4 Woe! my all too great foolhardiness!
kimut·o iwilertïne 5 And against whom will he now begin drum contest?
kim·unim·a akininialertine 6 Who is it he now wishes to visit on his way?
ila·ŋirïlaŋe·q 7 Yes indeed, it is said, yes right enough, it is said, [?]
qa·ta·juŋ·o·r 8 Qaataajuk, it is said,
iwilerajoqa·ga 9 Now begins to conduct a mighty drum combat against me,
sunaŋ'eq pat·isiŋa· 10 What does one say he gives as pretext?
sunaŋeq erqotiŋa· 11 What does one say he has to clear himself with!
i^{w}n·aŋe·r pat·isiŋa· 12 He gives that occurrence as pretext, one says,
i^{w}n·aŋe·r erqotiŋa· 13 He states that occurrence for his clearing, one says,
awät·ar pat·isiŋa· 14 A sealing-bladder he gives as pretext,
uaŋaŋ·e·r 15 It is mine he talks about,
(uaŋa) awät·ak·a 16 My large double sealing-bladder,
awata·rse··li^{w}k·a 17 My lost sealing-bladder.
co·ro·ŋ tap·uane 18 Why, one says, there to the west (in the fjord)

aŋiumât·aŋ·ilaŋa 19 Shall I for the time be hindered in hunting seals,
peqita·inartimik 20 Only on account of a sealing implement,
awata·inartimik 21 Only on account of a sealing-bladder!

Variants. — (Phon.) 1. *ka'ka·joajɛ.* — 2. *sa'pɛ·tuätitseraį.* — 3. *kakajuara·jɛ.* — 4. *nala·quätsoät·itsera.* — 5. *kim·ut·o iwe·lertine.*

Notes. — 1. Cf. WGr. *kak·a·k* 'it is astonishing!' *kakaga·* 'it seems to him to be too bad (inadmissible, improper), or to go too far.' A common expression of surprise at Ammassalik is *ka·k^{w}aje·* or *kaka·jïwe·* (see p. 151), here combined with *uwaŋarajik.* — 4. Cf. *nalerqup·a* 'goes in its direction'; in the present case it seems to mean 'goes straight up to him, attacks him.' — 6. Or: 'on whom in the east is he about to avenge himself?' — 7. < *ila·ŋe·q ila·ŋe·q* (according to Sufia) < *ila·* see p. 151, cf. no. 107$^{12-14}$ and 176^{3}. — 11. *er-qo$^{(·)}$tiŋa·*, literally: 'he has it as a means to wipe his backside' < *iteq* 'anus'. — 17. *awata·rserpoq* 'loses his sealing-bladder (e. g. by a seal escaping and dragging it with it)', here, it appears, on account of theft. — 17. Here he seems to lay the loss of his sealing-bladder to the charge of his opponent.

No. 193. Manslaughter When Insane.

Ukuttiaq.

a·^{i}n·a· un·e·tuâleqileq 1 See, there he is, the great scandal-monger,
iwiŋ'ac·aq sa·ma·ŋuartine 2 The approaching drum singer, who already is becoming mollified!
un·e·t^{w}a·meame 3 How bad he is constantly to circulate the news!
un·e·tuacaŋ·ilaq 4 He should not constantly circulate his rumours
at·iwane sa·maŋ·ïwarane 5 Before having become a little mollified on his windward side [?].
un·e·t^{w}a·meame 6 How bad he is at news also!
a·^{i}n·a· nâliŋin·aq pic·e·wa 7 Look there, I shall be able to do whatsoever,
e··wäta·rama 8 Because I committed another manslaughter,
e·simalâk·amak·e 9 Because these my thoughts
taki^{w}ner ajelera^{w}k·o 10 I could not see them more.
ta·ma·seraliwa 11 I believe that such is the way with me:
naliŋin·aq pic·e·wa 12 I shall arrive at doing whatsoever.
ilise·teka'it·e ilit·ua 13 I behave like an iliseetsoq
nak·erna·na·rama 14 As I make straight for my object.
ilise·tïkaje· at·a·narnik 15 The bad iliseetsut who only in other places [?]

Fig. 90. Old *Ukutliaq*, the same person as photographed by Knutsen in 1885, see First Part p. 77, fig. 40. (W. T. phot. Ammassalik 1906).

Fig. 91. *Quniŋŋe* and *Marhre* having a merry conversation in front of one of the European buildings of the colony. (July 26, 1906. W. T. phot.)

ma·^{w}ŋ·a nak·ernaŋ·uacaŋ·ität 16 To this place who do not aim their persecutions

ilise·tïkaje· tusa·le^{r}qarniŋit·ät 17 They are bad iliseetsut — I wonder if they have any clear understanding,

serqaŋertïwalarti^{w}t·e 18 Like the people who use their spells too often

tu^{l}sa·lerqaŋ·ilase 19 You have no clear understanding.

Notes. — 3-4. < *un·e·woŋ* 'tells, brings news.' — 5. *at·iwane* (< *at·iwa*) 'to or from the wind-ward of it' is possibly to be comprehended as a place name. — 13. The iliseetsut are supposed to act like hypnotised people. — 15-17. The meaning seems to be: The iliseetsut which only in other places, but not here, carry on their persecutions, are those having no understanding, are poorly gifted persons. — 19. It seems as if the singer wishes to insinuate that his opponent's companions are iliseetsut.

No. 194. For a Woman's Sake.

Aŋittäŋŋe.

Aŋittäŋŋe had learnt this song from Maneekuttaq in Ammassalik Fjord. It is Kaalioŋ's (or as Kuannia called him Kaaloo) *pisia* against the man who had robbed him of his wife. When Kaalioŋ set out in his umiak in order to hold drum contest with his opponent, his compatriots shouted after him from the beach and encouraged him to sing.

DD

Refrain *awo·a· ja·ja·*

Burden

kiät·oŋ ki$_{\cup}$wi^{l}tartiŋa 1 Who will uplift me?

kisiäne kiwit·iwa 2 Only if I am uplifted

e·rtanawiartiwa 3 Is there a prospect of getting forward.

awo·a·i$_{\cup}$a·rqiartile 4 Let the *awo·aja·* sound again!
awo·a·ja

erniliŋia·rmak·iwät 5 As these dear little beings who bear children

^{l}tät^{s}iä$_{\cup}$lä^{l}caŋ·^{l}im·ata 6 Do not usually beg and importune,
oa·ja·ja

parqa·rce·iäŋ·iwor 7 She grudgingly allowed help to be sought
awo·a·ja·ja for her.

ciläläŋ·a orniŋa· 8 Alas, that she went to him there in the south,
awo·a·ja·ja

^{l}un·^{l}e·$^{lw}_{\cup}$a·meamik 9 That even rumour, also, continually must talk of it,

niŋaluŋ$_{\cup}$artinik 10 Of their small angry words and squabbles!
awo·a·jaja

un·e·$^{l}_{\cup}$a·meame 11 That even rumour, also, continually must talk of it,

pât·iluŋ·uartinik 12 Of their little fights!
pat·e·ɬua·meame awo·a·ja·ja 13 What a pity that he continually trounces her!
ˈniŋaˈge·ta(r)p·an·a 14 Why did he suddenly become angry, he up there in the west?
pât·iˈkʷeˈtap·an·a awo·a·ja·ja 15 Why did he all at once trounce her, he up there in the west?
kisiäne·ʷnor piŋ·ilar awo·a·ja·ja 16 She, in any case, is innocent!
nuliän·e·ʷnor piŋ·ilar awo·a·ja·ja 17 Your wife is, in any case, innocent!
ˈan·a· ˌtüs·aŋ·ˈa·ɹin nuliäʷn·iᵏ 18 He there in the south is envious of you, because of your wife.

Variants — 3. *e·rtanuwiartïwa.* — 6. *tutˢias·aŋ·im·age.* — 16. *kisiäne·ʷna.*

Notes. — 1. = WGr. *kinalo·q kiwit·arʟ·oŋa* might also be translated thus: 'would someone would lift me.' I understand the expression as an invocation addressed to his forefathers for inspiration. Compare Maratti's drum song in Kruuse (l. c. p. 35, no. 6), which begins "I will lift myself up in a song from old times, I will sing a song with the breath of my forefathers." — 5. A paraphrase of the female sex. — 6. WGr. *tus·iarpoq*, in Egede *tuksiarpok* (Dictionarium p. 191), 1) ss. 'asks, begs', 2) c. s. 'calls out to, calls to one.' In all later dictionaries from West Greenland this word is only given in the meaning assigned to it by the missionaries, 1) 'prays to God', 2) sings psalms. — 7. WGr. *parqasa·rpoq*, literally 'represents oneself as dry', means so much as: 'prays about to helping one, begs, supplicates.' As to the suffix, cf. WGr. *-tseriarpoq* + *-(g)iwoq.* — 8. < *cilät*, interjection, and *âʷn·a*, 'he in the south.' — 16-17. The termination *-(n)e·ʷnor* (and *-(n)e·ʷna*) = *iʷna*, cf. no. 170[7–8], 195[15], 200[6] (also 184[8–9]). — 18. Cf. WGr. *tusuga·*.

No. 195. Drum Song on an Angakok Pupil.

Aŋitttäŋŋe.

As regards this song Kuannia was of the opinion that it was not meant quite seriously, but was, as these songs often are, a sort of comedy enacted for the pleasure of the two "opponents" and their audience. In lines 1—9 the singer addresses either himself or the audience, from l. 10 his opponent. The orphan (l. 19) means (according to Sufia) the singer himself. The following lines sound like the report of a conversation and may be considered a criticism of the opponent in his capacity of angakok, or perhaps indicate that he is called angakok without having completed his training for that office. When the pupil's training and hiding-place are betrayed before the expiration of the apprenticeship the embryo angakok loses all chance of further training, and must for ever forgo becoming angakok.

qaˈne·niäˈc·e·wa 1 What luck will I have in that drum contest
iwiˈlerce akiniˈa·ɻtoŋolo 2 As I will revenge myself on him who began?
qane·niä·c·e·wa 3 What luck will I have in that drum contest

iwilerce iwernia·ɻtoŋolo 4 Now that I am to compete with him who began the strife?

tà·mà·ˈtïmià·t 5 Meanwhile this (these) may be as it may

akiniarcertiŋe 6 While I wait for him to revenge himself,

iwerniarsiˈartaĝe 7 Let me sing a little at him!

qasàŋiniˈarpa·ĝa 8 He had in mind to utter his displeasure with me,

mit·aŋiniarpa·ĝa 9 He had in mind to turn me into ridicule.

mit·a·ɻisertiŋuarte·wa 10 I will jeer a little too, in all friendliness.

qacaʳsa·liŋïarte·wa 11 I will criticize a little too, in all friendliness.

so·rso·r eweliŋaˈik·oiĝa 12 Why in the world, oh my "discarded" opponent,

qo·ɻät·olik 13 Why do you smile (so mockingly)?

iwna·ʷna akiliŋaˈɻiŋïˈnak·e 14 Are you thinking that you did not give him over there any compensation?

ila·lüane·ʷna 15 Him over there — your only relative,

sikimim·a icina·ɻmiàk·e 16 That because he bowed, you wrecked him?

iʷn·a·ʷna akiliŋ·aɻiŋünak·e 17 That you did not give him over there any compensation

ilage·n ase·rtua·ⁱmiak·i 18 When the relatives destroyed him?

iliartik piŋiŋuarqiluʷn·a 19 He is a wretched orphan, who has grown up big and strong,

perqilïʷnik piŋ·eŋ·uarqile 20 Let him but be proud of his strength and beauty,

aŋakïŋuartiwa(r) 21 A mighty conjuror of spirits!

sumeʷna aŋakic·a·ʷkaluarniŋïwa 22 Where was it that he tried to learn the angakoq art?

e·lerqiwim·ik aŋakica·ɻʷkaluarniŋïwa 23 At the "grave" he sought his training as angakoq.

so·ŋuna e·lerqiwic·a·ɻaraˈŋame 24 Why was he wont to repair to the "grave"?

elerˈtertor e·lertertora·ɻqiʷne 25 He who hides himself must do so in the uncanny hiding-place.

sume·ʷna aŋikica·ɻʷkaluarniŋ·ɻwa 26 Where (how) should he get his training as angakoq?

erqersoé aŋikic·a·ɻʷkaluarniŋiwa 27 At the "washing-place" he got his angakoq initiation.

Notes. — 1. Translation according to Sufia and Kunnia. *qane·* = WGr. *qanorí-* — 2-4. *-lo-lo* 'both—and' cannot find place in the translation. The suffix *-up·a·* has probably entered into the *-a·ɻt-* of these lines, whereby *-niar-* has been transformed into *-nia·ɻ-*. — The singer stands dubious weighing the pros and

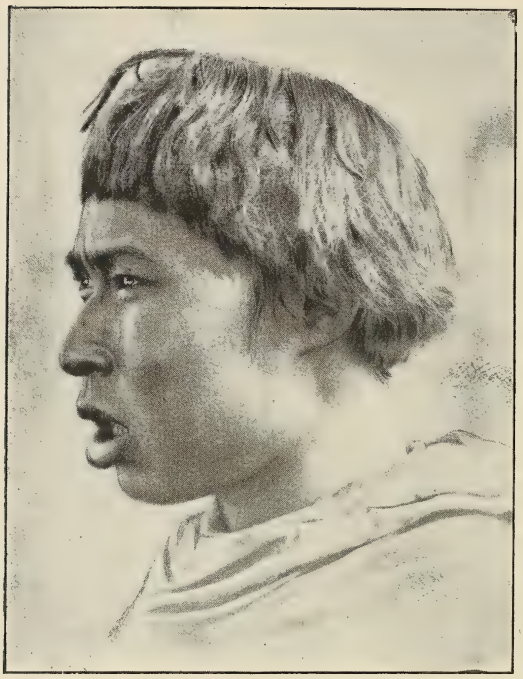

Fig. 92. *Qilaarpalik Nuânnaaril*, a young man (cropped Eskimo fashion. May 1906. W. T. phot.)

contras. — 10-11. In his explanation of these lines the informant added the shorter forms *mit·a·ịserter* 'a mocker' and *qacaca·ler* 'one who causes discontent', cf. WGr. *qasaga·* (and *-saịwoq* 'brings (it) about'?) — 12. *so·rso·r* = *so·q* 'why'. —. The ending *-koiğa* is somewhat puzzling. Is it derived from *-ko* 'refuse, remains of something', 'a discard', or is it a verbal termination (< *-k·up·a·* 'considers it—'?). In *-(ŋ)aik·-*, *-rajik-* must be concealed. Kuannia compared it to *-rajik* in *akerqe·torajik*, *kama·torajik*. — 13. WGr. *quia·p·oq* 'stimulates to laughter, especially by taking part in drum song and dance.' The termination *-lik* (i. e. *-ʁik*) is no doubt in place of *-tit* 'you.' — 15. *ila·lüan-* = WGr. *ilasiat* 'one which you have got for yourself, taken up in your family or house.' *sikimim·a* is somewhat problematical. The above given translation postulates the correction from *-mim·at* to *-miqam·at*. — 16-18 (cf. 14). The terminations *-k·e* and *-k·i* show an incidental difference, as the meaning must be identical; but the interpretation is uncertain, either 'you — it (or him)', or 'I — it (him).' — 18. The relatives are his parents (according to Sufia). — 22. Or perhaps: 'From where do his qualifications as angakok originate?' *-niŋiwa* = WGr. *-neriŋa* (or *-neriga*) < *-neq* verb abstract ending with 3rd possessive suffix(?), cf. l. 23 and 26 (cf. also no. 103, l. 3). *-ca·ị^{w}kaluar-* perhaps indicates that the pupil's training 'should have been', but was not, carried out. — 23. *e·lerqiwik* a place-name? It is probable that *e·lerqiwik* is the same word as *iliwerqiwik*, only contracted, 1) 'a depository, a blubber-pit' 2) 'a grave' in general (also, otherwise, *iliweq*). The angakut often get their training and first assistant spirit by a lonely grave. — 25. *elertertor* cf. WGr. *isertortoq* 'who hides himself' refers to the angakok's secret place of training. — 27. Cf. the variant *erqerco·me* (locative) 'on or at Erqersuk'; < WGr. *eʀ·orsiwik*, 'the washing place' which is here either a place-name, or, more likely, refers to the place where the pupil bathes or washes with sea-weed on the beach, in order to clean himself before beginning his training.

No. 196. Old Drum Song With Scornful Outcries.

Aŋittäŋŋe A, Kättuarajee BX, Sara Y.

Kättuarajee characterized this song as an old drum song with outbreaks, (a qatteewaarter). The refrain agrees in both phonograms, but the words of the text are very much blended with the elements of the refrain, or are

distorted by the rhythm of the song, so that the dictated texts appear very different from those of the phonograms. — Although I recorded the song several times from different people I did not succeed in getting it fully explained, and the interpretation is therefore uncertain.

A

silät·e·rak·o isimanaŋ·iwe·t 1 When I stood outside him (his house?) It may be I came to think of them!

kiät·e·rak·o isimanaŋ·iwe·t 2 When I stood north of him It may be I came to think of them!

ila·merak·o isimaraloŋo 3 Thinking that I accompanied him (as his companion) [?]

ak·iaʀim·ata isimaraloŋo 4 Thinking that they (the attackers) came in great numbers,

ip·iaʀim·ata 5 That they had set out on drum combat in great numbers.

mat·ale·rak·o ak·it·saŋ·it·se 6 When I began to .... him [?] That he (or they) would (or could) not come (hither)

(see X) { 7 That he (or they) would (or could) not sing in drum contest
8 (scornful outcries)

kisime·name qunuge·mane 9 Because he is (or they are) alone, they are dispirited for him [?]

kisime·name ercigae·mane 10 Because he is (or they are) alone, they are afraid of him [?]

B

Refrain *aja·ja· äʀ·ä·-jɛ··*

Burdens

1 *silät·e··ra·ʷko isumanaŋ·iwin*

2 (4) *ak·iaqim·ata isumaŋaleŋo*

3 (6) *mat·ale··ra·ʷko ak·icaŋ·icin*

4—8 (see A)

9(10) *kisime·namik ercerae·namik*

10 (9) *kisime·namik qunurae·namik*

X

Refrain α *ja jä· ja·ja*

β *jä·ʀä ja·ja jä*

ϒ *ja· ä·ʀä je·*

1 *tät·ä·rärqa· tiŋuna'niwiɹa'ja*

2 *ʲät·ärärqa· tiŋonaniwiɹaja*

3 *ʲa·miläqa· tiŋara'io·ɹaraja*

4 *kiamemat·a· tiŋara io·taraja*

(5)

6 *mat·a·lä·rerqa·ja akitsaŋitsina·ja*

7 *mat·a·lä·rärqa·ji pitsaŋitsina·ja*

8 (outbreak) *ö·ar ö·ar*

9 *ⁿ/ₘike·?ät nala·twaje· na·ge·naraja*

10 *mike·nät na·gejikulujoraje· na·ge·n ....*

Y

Refrain *α ja jä(·) ja·ja*
β jä· RÄ ja·jaị
γ ja· ä·RÄ je·

1 ṫät·ä·rärqa· siwanamijïja a
2 ʔiatä·rärqa· siwan·a . . . .

VARIANTS. — A 10. *ercigaịäʷname.* — B 9-10. *kisime·raⁱn·amik.*

NOTES. — 1. As *sila-* may refer not only to the open space outside the body (or the house, the fiord, etc.), but also to man's consciousness, it may be that the translation here should be: 'when I awoke to consciousness (from sleep, dream, or ecstacy)'. — *isimanaŋ·iwe·t* (or *-win* B) contains the impersonal infix *-nar-*, which generally means the first person ('one' = 'I'). Another form of the interpretation would be thus: "It came into my thoughts, indeed!" — 2. *kiät·e·-* is interpreted analogously with *siläte·-* in line 1, as derived from a word of locality, cf. WGr. *kiataŋerpa·* 'occupies the space north of him or his house.' — 6. *mat·ale·rak·o* lit. 'When (or because) I began to drag his skin jacket off him'. Kuannia explained this word together with *sianiŋim·agin* 'because he had no (consciousness of them)', therefore comprehending it, as it seems, in a metaphorical sense, about like 'when I began to unveil him,' perhaps the same thing as 'to open his eyes', or 'when I began to unveil it' (= 'disclose, reveal it'?). — 7. *ak·ilsaŋ·itsin* might possibly (having regard also to lines 9-10) be understood as referring to the opponent's followers and assistants 'who will not come', so that he comes to stand alone before his assaillant. — 9-10. The text is probably distorted here. Sufia read the first word of each line as *kisime·mane*, while according to another interpretation l. 9 should read *kisime·nermik qunuraje·nermik* (cf. B). In any case the meaning may be that one or two men face alone together the many assaillants who fear them.

No. 197. They Scare Each Other.

Peetannaait A (and Ukuttiaq B).

Ukuttiaq said: "When the drum singer looks calmly away from his opponent the latter gets a notion of his superiority and is filled with fear. In this way he becomes scared."

iʷŋ·ertiwa· un·ut·uk·un	1 While I sang drum-songs in the evening
isimaŋilarmiak·o	2 I indeed often happened to think of
kit·e··såkun ila·ⁱn	3 One of them out there (to the east) at the outer coast (the islands)
a·ʷtaˡŋäˡt·a·ʷta·	4
takerʷa·ŋiwak·o	5 That when I first saw him,
alaŋaneaˡqim·åt	6 He turned his face away,
ercisa·rniaqim·åt	7 Because he would scare (me).
owaŋa ercisa·ⁱkajip·oa	8 I scare (now) to the best of my ability
alaŋaŋ·in·artimin	9 Him who continually turns away his face,
sakilerʷniaŋ·it·imin	10 Him who does not want to attack.

VARIANTS. — 3. *kit·e··saʷk·o.* — 4. *a··luˡät·a·ta·, a·ⁱterut·a·ⁱta·.* — 6. *-mun* (instead of *-min*). — 10. *sak·isarniaŋit·imun.*

Notes. — 4. *a·ⁱterut·a·ta·* Var. *a··luät·a·ta·*. Ukuttiaq thought that this was a person's name, Kuannia thought it was = *A·wt·a·ruta·*; if so, possibly identical with the well known angakok from the south of the east coast whom we met on the west coast in 1914. — 10. = *sak·isarniaŋit·imun*?, cf. WGr. *sak·uarpoq* 'uses weapons, attacks with weapons.'

No. 198. The Umiak in a State of Decay.

Peetaannaat.

The singer first sings about his little woman-boat (*umiäŋ·iwara*), which is laid on land, because it is useless on account of old age, of wear and tear, and then (l. 13) turns to his opponent (if he does not all through mean the umiak). When the drum singer arrives at the settlement where his opponent lives the latter generally does him the honour to come out of his house or tent, to go down and meet him. — This was recorded as a drum contest song (*piseq*) but to judge from its content it is more like a lyric poem.

ta·i̯saleqartiwa mân·a	1	I have a theme which shall be sung of, this here,
at·eqarcaŋ·ic·eŋ	2	It will be without like.
awalicaleqartiwa mân·a	3	The wonderfull thing now here to be presented
at·eqacaŋ·ic·eŋ	4	Will never find its equal.
ta·i̯sa·naŋerto mân·a	5	Without delay it shall now be sung,
umiäŋ·iwara	6	My dear little umiak.
awalica·naŋerto mân·a	7	Without delay it shall now be presented,
umiäŋ·iwara	8	My darling little umiak,
nuna·i̯narme ilamân·a	9	Now always on land, how deplorable!
ace·rcälerceŋ	10	About to fall in pieces.
nuna·i̯narme ilamân·a	11	Now always on land, how sad!
seʀimercilerseŋ	12	About to split in pieces.
nunaqaɹa·ŋe·runa	13	His land-mate there, they related,
pit·amaŋ·e·r	14	When he landed (?)
nunaqata·ŋe·runa	15	His land-mate there, they related,
tut·utam·aŋ·e·r	16	When he struck land (?),
nunaqata·ŋe·runa	17	His land-mate there, they related,
aniŋ·ilerser	18	He did not come out (from the house or tent).
nunaqata·ŋe·runa	19	His land-mate there, they related,
atiŋ·ilerseŋ	20	He did not proceed down (to the beach),
e·torqa·siŋ·iwarkajiŋ	21	He, that dear miserable old fellow,
culo·kajiŋ	22	What is the matter with him, the poor one! (?)
e·torqa·siŋiworkajiŋ	23	He, that dear miserable old fellow
tut·orso·kajiŋ	24	Is an envious being.

Fig. 93. The umiak (upside down) is mended for use in the summer. Behind it is seen the winter house covered with the snow. (May 1906. W. T. phot.)

Variants. — 12. *seqimercilersey.* — 17. *nuaqata·ye·runa.* — 21. *e·toqa·siy·-iwakajik.* — 22. *tuso·kajik.* — 24. *tutorto·kajik.*

Notes. — 2. *at·e-* = WGr. *as·ik,* cf. *as·eqayilaq* 'is unique.' — 3 (and 7). *awalica-* cf. WGr. *awatis·aq* 'something which can be used for edging, framing, etc.' and *awalaiaq* 'something used for treating, food set forth.' — 12. WGr. *sequmip·oq.* — 14. According to Kuannia is *pic·am·ȧt* = *nunamut tulam·at.* But Sufia understood the meaning of the word thus: "Because he (it) is envious or mischievous"(?). Cf. notes 16 and 24. — 16. *tut·utam·(at)-.* According to the form and the context this word might seem to be derived from WGr. *tup·oq* 'strikes (for example with one's boat) against something firm', but the derivation here used in the poem is otherwise unknown. Sufia gave quite another explanation in connecting it with WGr. *tusuwoq*: »Because he (it) is full of envy.' — 21 (and 23). The verbal termination *-qa·rasut-* appears sometimes, cf. *qo·iuqa·rasüt·oq* 'puts on a sweet and smiling face' and *an·erqa·rasütoq* 'puts on a sour (fretful) face', cf. also no. 42: *e·toqa·siy·erpoq* and *e·toqa·pa·q* 'he lives very long.' — 22. Ukuttiaq corrected this to *tuso·kajik* 'satisfied (in his revenge).' Perhaps! (Sufia took *culo·kajik* as a proper name). — 24. Understood both by Ukuttiaq, Sufia and Johan Petersen as *tusorto·kajik* 'full of envy.' Kuannia conceived it to be *culoco·kajiy* 'one who has thin excrement, stomach-ache' (a term of abuse).

No. 199. Greedy as a Raven.

Natarqweelar (DD and Phon.).

(Phon.)

Refrain A *ja ˈä·ja a·ja· ˈɔ·ja ä·ja· ʀa·ja ä·jaj jä·jaj*
B *a·ˈjä· ja ˈa·ja· aˈjaj*
C *jä·jaj ä· ajɛ·*

I

Stanzas A[1] *ja a·jä änemiɔ ta·i̯joa aja ä·ja ˈjäjaj* BC

II

A[2] *ja ä·ja a pitsimijɔ ta·i̯oaj aja ä·ja jäjaj* BC

III

A[3] *ja ɔ·jaj pilara·(ɔ·)rqüia·ra imaja ä·jaj ja ä·jaj* BC

IV

A[4] *ja ɔ·ja aj$_{ɛ}$·ɔ·qüi̯aa·ra iˈmaja ä·jaj ajä·jaj* BC

V

A[5] *ja ɔ·ja it·aŋ·e ɔ·taˈŋïwara iˈmaja ä·jaj ajä·jaj* BC

(DD)

iwŋermïale·wa	1 Whyever do I sing my song?
pitsimïale·wa	2 Whyever do I make my poem?
pila·rqui̯a·ma	3 Because you wished me a good catch,
aŋila·rqüia·ma	4 Because you wished me good hunting.
taˈŋ·uatiŋuara	5 This is the object of my little poem:
it·era·^{w}ne ˈpim·iäˈta	6 When we came home to our poor house,
erqati^{w}ne pim·iäta	7 When we came home to our dwelling place,
i·ŋiloraie·	8 How greedy he was, the beast!

(Phon.)

[*tupiŋaloraie·*	9 How he was just on the point of choking,
so·rtole qernertï^{w}ner]	10 Just like 'the black one' (the raven)!

Notes. — 3. Sufia explained it with *tigorqu^{w}ʟ·une*, Kuannia with *iwiliŋa·rquiama suaŋa·rqigama* 'because I abused (him i. e. my opponent) much.' — 6. *-ra^{w}ne* < *-raji^{w}ne*. — 9. < **tupiŋawoq* < *tupip·oq* 'to get something stuck in the throat so that one nearly chokes.' — 10. *-ti^{w}ner* < *-tuin·aq* 'all over, right over' or < *-le-i^{w}na* 'that yonder'?

No. 200. Attakaat's Challenge.

Keersagaq.

This originally was Keersagaq Attakaat's song (*pisia*), the singer's paternal grandfather, after whom he himself was called.

im·ara kik·iwa	1 How will it fare with them out there in the east
a·ta·ruma	2 If I depart?
a·ta·toa	3 I depart (or let me depart!)
mita·^{w}ta·[i̯]umia	4 The umiak scoffed at by him,
iˈuk·uta·i̯ umia	5 The umiak jeered at by him.
ila·m^{w}e·nor	6 Yes, on my word, how he over there though
mita·licik·ae·mat	7 How he indeed showed (me) his scorn!
e·^{w}kulicik·ae·m·at	8 Because he pitifully showed insult,
itsa·ğe·una	9 — And that so shortly after

ca'kim·ersi'tarpun'una 10 He used to long for me!
ca'kim·ersernum·iŋ·e·r 11 For he longed, it was said,
aqajiwin·aginuna 12 Even the next day.
ak·era,lua'qim·e·r 13 Well then, let him come, if he dares!
'ip·iŋalua'qim·er 14 Well then, let him sing at me, also!
o^{w}aŋarajea'je·^{w}ŋ·e·r 15 Miserable me! Wretch that I am!
piŋasaraji^{w}ŋ·e·r 16 Who am to be his opponent, it is said.
awalätsimaŋ·in·ä^{w}t·a 17 Before we (here) depart,
ta·^{w}tume awalätsimaŋ·it^{s}o· 18 Before he yonder departs [?]
pitsilit·iwak·e 19 I will make a grand drum-song about him,
ilisaqin·ïarnermik 20 So that I may learn it better.
it^{s}orte·^{w}na iwe··lorniara^{w}n·uk 21 Do you remember that when we some time ago held drum combat together,
tam·ajakajeqe··awit 22 That you miserably made a mistake,
tam·artakajeqe·awit 23 That you every moment made a great mistake!

Variants. — 8. *e·^{w}kulicikue·m·at.* — 9. *itsa·ŋe·una.* — 15. *o·ajuajï^{w}ŋ·e·r o^{w}aŋajuaje·^{w}ŋ·e·r.*

Notes. — 1. *im·aqa* is used also in North-west Greenland as an introduction to drum songs (e. g. in my Phon. Study, p. 289 seq.: Old-fashioned Songs, nos. 31, 63, and 81). — 5. *iuk·uta·i,* cf. WGr. *inuk·utai* 'the one teased or mocked by them' (for ex. by running off with his things, or with the belongings of his boat). — 7. *e·^{w}kulici-* would answer to WGr. *inúkutitsi-*, a contracted form of *inúkutér(poq).* — 9. *itsa·ğe(una)* < *ic^{w}saq* 'the other day', i. e. 'after the course of a short time; lately'; cf. WGr. *uwâtsia·ro* 'later in the day' < *uwâtsiaq* 'this morning.' — 17. Or 'when we had not yet (or before we yet had) stepped forth on the floor, or on the place for the drum-dancing.' — 18. *ta·^{w}tume* = *ta^{w}s·uma* (according to Kuannia and Sufia). But why this relative form? — 19. *pitsilit·iwak·e* = WGr. *pitsilis·uak·o.*

No. 201. Charge of being Iliseetsoq.

Eehre.

This was mentioned as an old drum contest song between two men. The contents are, as they often are, obscure in their meaning; for us of course, not to the singers themselves. We do not know the actual allusions. Reference is perhaps made to the belief that an *iliseetsoq* is revealed as such when he (or she) speaks as though mad (insane) or in extasy, and that only by confession can he come to his senses again.

Refrain: *awa·i̯a·· una·i̯a ʀa·i̯a··*

ta·^{r}ŋertoalartiŋe 1 Let me sing of it with emphasis and strength,
erqartertoalartiŋe 2 Let me mention it with emphasis and strength
takolartiwokajeŋa 3 The great sight I used to get

qamusertiwokaje^{a}	4	Of his mighty sledge.
puiät·imile·^{w}*na*	5	That time, up there at Puiätteq,
sup·artertiwokajik	6	The great abusive beast,
ima·le· sup·artertiwokajik	7	Just thus (he spoke), the great abusing beast:
mak·iwaŋ·e· pit·iŋo	8	For the sake of these, said he,
ilise·ẗiŋo mak·e	9	These iliseetsut, said he,
co·ŋo· ne··ɹarpa·it	10	Why do they give them to eat, it is said,
puiliŋ·o· neqa·ne^{k}	11	Young seal-meat, it is said
nam·ineq pe··nartine	12	Being in possession of it themselves [?].
uwaŋa pineramiŋ·a	13	Did he think of me?
uwaŋa pis·ara·wa	14	I am accustomed to get
ilise·ceqüama	15	Because I am a great iliseetsoq —
im·ise ileqïawe	16	Just as you are yourself,
ilise·ceqüawe	17	As you indeed are iliseetsoq to a great extent.

Notes. — 1. *ta·*^{r}*ŋer-*, cf. *ta·rŋiormaŋe* (WGr. *taigormaŋo*) 'mentioning him (it) several times in his drum-song.' The uvular *r* in the first syllabe answers to *r* in WGr. *ta·rŋit*, plural of *ta·ineq* (Fabricius's dictionary, *táïnek*, plural *tárngit*) 'what one mentions or says of a person in a drum-contest song.' — 4. The comment (perhaps criticism) of the singer on his opponents sled is not quite clear. Its "greatness" perhaps more consists in its plentiful cargo of slaughtered game than in its own size. — 5. *puiät·ät* probably a place-name, was explained as *qa·liartijokaje·* 'a large cave in a rock.' — 6. *imalė* (Sufia) means the same as *imin·a*, WGr. *imän·a*. *sup·arpoŋ* = WGr. *nipito·-mik oqalut·oq, oqalütortüjokajik qoqiänartumik* (S. and Kuannia). — 7-9. It is doubtful whether the loudly shouting abusive man is identical with the opponent of the singer, and whether the words which are quoted as his are those given ls. 8—9, or those in the following lines. According to Sufia the singer speaks for himself from l. 10. — 8. Or: 'on account of these.' — 9. This was explained by the informant as *unika·rtortit mak·e* perhaps 'those who confess' (for instance in case of insanity or other sickness). — 10. *-ŋo·* here as often elsewhere is a weak (abbreviated) form of *-ŋ·o·q*. — 10-12. I do not know how the content of this conversation or quotation may be explained. It is difficult to find the subject of the verb, l. 10: According to Sufia the iliseetsut, during their search for spirits are (when in solitude like angakkut) eaten by an enormous bear spirit. She considers lines 11-12 to belong together: the bear itself has seal-meat or keeps it itself. — 12. According to Kuannia. — 14-15. Meaning is probably: "Yes, I am the man, — I acknowledge it with pride!" — 17. Was explained by *unik·artertuiarmat*, i. e. 'because the man confessed, little by little, that he was an iliseetsoq.'

No. 202. Announcing Song of the Approaching Opponent.

Eehre.

My informant described this song as an old drum song which the wife sings in order to warn her husband. It commences like no· 203.

Fig. 94. Young man, named *Nusukkaliwaq* (July 1906. W. T. phot.)

Refrain A *awa·ia*
B *ame· a·ijaja*

1 *ataŋe·suwaŋe·q*
2 *kaŋérte·ŋíp·ák·o*
3 *ak·erqïliŋiwaqa·*
4 *ataŋe·cuwaŋe·q*
5 *kaŋerte·ŋip·ak·oa*
6 *ip·eqilïŋiwaqa·*
7 *un·e·rqa·sip·ak·o*
8 *orniŋa·ŋua·win*
9 *ip·eqilïŋiwaqa·*
10 *ise··pät tusariŋa*
11 *orniŋa·ŋua·win*
12 *ip·epe·ŋua·win*
13 *níŋalersearmea·win*
14 *pat·ulersearmea·win*

1 Will he come ashore down here, it is said?
2 It is they in there from the west, from inside the fjord,
3 Who are about to approach.
4 Will they come ashore down there, it is said?
5 It is they down there from the west, from the inner fjord,
6 Who again are about to start out on drum contest.
7 They will sing at you, they down there from the west.
8 The dear small beings whom you visited,
9 They are again about to set out on drum contest.
10 How, I thought that I had heard (it) ....
11 The dear small beings whom you visited,
12 The dear small beings whom you had attacked in drum contest.
13 How could you also give yourself up to becoming so angry!
14 How could you also get yourself to trounce thus!

Notes. — 7. *une·r-* with long *e·*, cf. in Fabricius's dictionary *unnérdlugpok* (*é* = *e·*) 'gossips, slanders, accuses.' — 8. Cf. lines 11, 12, 13, 14 *-a·win* I understand variously: the first three times as contracted from *-arajiwin* (*ip·epe·ŋua·win* from *ipepigisaŋuarajiwin*); the last two times from *-agawin*. — 10. An apodosis seems to be forgotten after this line, something like this: that they did not think of avenging themselves.

No. 203. The Confrontation.

Kittaararter.

An evil and bitter fighting tone seems to permeate the poem, and the cause to be a woman with whom the singer denies (in the last line) having had any intimate connection. It is not certain that the title covers the contents of the song.

ata'ŋe·suwaŋe·q	1	What now? Will he come ashore? they ask.
a·ne·tora·jo·ŋ	2	That scoundrel Anneete
ma·wa·lileqa·ŋ	3	Now begins to start hither,
uän·e·wileqa·ŋ	4	Now in earnest begins to set out on drum contest against me.
qiŋ·ekœ'e·mut pulåniŋ·itsaŋitsin	5	They who will not omit to penetrate the fjord to its depths!
pulänea·na·rpoŋ	6	Now unhesitatingly he slinks into the fjord.
a·^{w}ta·te'qï^{w}n·^{w}erseq	7	Attention! what if he hesitates! [?]
ali'le·teqi^{w}nerseq	8	Do not mind, if he hesitates! [?]
'paneqïmer	9	Well, it comes to his mind to wrestle,
ˌpanequˌqiŋersor'una	10	He will surely challenge me to wrestle with him.
a·^{w}ta·^{i}cumaliwån	11	You were, sure enough, on the point of departing,
qi'ma·cumaliwån	12	You were, sure enough, on the point of fleeing.
'at·ili'ne·lokajiŋ	13	A miserable person, a beast who grows bigger and bigger!
iwˌnät'so·lakajiŋ	14	A miserable person, a beast, who stands and snorts!
a·^{w}ŋuartɬwa'rik·i	15	What if I fetched the person for a moment
pât·isiŋuartïwarpoŋ	16	Who is our great little cause of the contest!
'carqim·iŋ·u'artiqili^{k}	17	Let him appear a moment!
um·a·liŋ·uartiwaq	18	The great little animal,
u'mertiliŋ·u'artiwar	19	The great little person with bristles round his snout [?].
caq·im·iŋ·uasa·rti^{k}	20	Let him (or them) come forward a little!
uwia'qa·^{i}ŋ·itsik	21	You who have not flesh on the body!
uluaqa·i̯ŋ·itsik	22	You who have not cheeks,
uwi'ertuinätsu^{uk}	23	You who are quite without flesh!
ta·i̯ma·i̯tertisuk·o	24	Let them (down there?) become thus
pit·a··tilit·iŋo	25	To make the one caress the other!
ak·erqe·lüiŋ'ak·in	26	I have allowed them to come together again.
qoqer'qelüiŋak·in	27	I have allowed them to forbear with each other again,
i'kiwa'le	28	Both those yonder,
pik·iwale	29	And those up there.

ˈsawiteq ta·i̯qiŋak·i	30	When I mentioned Sawiteq's name [?]
sawiˈtʷaʳˈta·i̯wara	31	I mentioned "the ferrule,"
aˈjeʷrnuaŋuartiŋo	32	Although I cannot exactly manage it,
nalïnaŋuartiŋo	33	And though I do not quite know it.
nätsuwiäŋ·uarpara	34	I have now given a little explanation of it.

Notes. — 2. Kuannia had known a man named Anneete. *-ra·jo·ŋ* in place of *-rajuk* 'evil, bad'? Sufia would not admit that the word is a nomen proprium and translated as follows: "The bad rascal who looks so bitter and dark" (WGr. *an·up·oq*). — 3-4. The words must be divided thus *ma·wale ileqa·ŋ* and *uän·e iwileqa·ŋ*. — 5. *qiŋ·ekaje·-* lit. 'the bad (poor, ugly etc.) innermost end of the fjord', probably a place-name. — 7-8. I see no way of explaining these words without breaking them up, the first thus: *a·ʷta· teqiʷn·erseq*, the second: *alile· teqiʷn·erseq*. *a·ʷta·* is the interjection WGr. *ata*, and *alile·* is WGr. *asule*. *teqiʷn·erseq* < WGr. *taqip·oq* 'hesitates, lingers, keeps back'. The interpretation of these and the following lines remains rather uncertain. — 9. *pa·neqim·ior* (Sufia). *pane-* < *pa·wa·* 'wrestles or fights with him', in the intransitive form *pa·n·ip·oq*. — 11-12. Or "Should I go away? Should I flee?" These words are meant as in 1st person sing., according to Sufia. — 13. Cf. WGr. *aʟ·iwoq* 'grows'; *-ne·-* < *-neru-* 'more and more.' — 14. < *iwin·artin* 'two men in drum contest who stand opposite each other, snorting through their noses from anger', cf. perhaps WGr. **iwin·a·rpoq* (semitrans. **iwin·a·iwoq*?). — 15. < *a·ⁱwa·* It is not clear who is meant as the object of the verb, "the source, or subject of our contest." One might think of a woman if the person in the next line was not said to be bearded. — 18. Instead of *o·maliŋ-* (Sufia). — 19. Cf. WGr. *umerʟuk* 'the nozzle of a seal or reindeer'; 'a seal's nozzle with beard bristles' (Kuannia). Meanwhile I see the possibility of quite another explanation, as the word might mean 'the great little person who sees or stares scrutinizingly (with drawn brows or half closed eyes' (WGr. *umerpoq*)). — 20. Or: "Let him (them) appear before our eyes!" — 21-23. i. e. "you two skinny beings!" *-qaiŋ·itsik* = *-qaŋ·itsik*? and *uwia* perhaps = *-uwie*? (cf. WGr. *uwinik* 'the flesh on a living animal or person'). So explained by Sufia. Kunnia, on the other hand, identified *uwia-* and *uwier-* (in l. 21 and 23) with WGr. *uwia* 'her husband.' — 24. *-suk·o* = *-uk·o*? (*s* in *-tisuk·o* may be an intervocalic glide < *j*), or *-suk·o* = *sak·o*? 'these down there.' The meaning is probably: So are they, and they must put up with it. Sufia prefers to retain the latter explanation which can probably be supplemented with that given by *Kuannia* in the note to l. 31. — 25. 'to be captivated by (a man or a woman), to show affection for some one.' Cf. *pit·arpa·* 'catches fast hold of another' (e. g. of a woman in order to caress or ravish her). — 27. Thus interpreted by Sufia (cf. WGr. *qoqera·*). — 30-31. It is probable that *sawiteq* (l. 30) is a proper name. But according to Kuannia the meaning of the name might be comprehended as vulva, and it seems conceivable to me that the word in l. 31 shall be construed in this meaning (*sawitʷa·* 'her vulva'), so that there is here a kind of a pun. The words of the last lines, too, might suggest this. — 32. *ajeʷrnua-*, a peculiar pronunciation in place of *ajeʷrnʷa-*.

Fig. 95. Old *Attiartertoq* singing and drum-dancing in front of his tent. His sister and wife are seen to the left, his daughter to the right. (June 1906. W. T. phot.)

No. 204. The Drum Singer Longs for His Opponent.

Kittaararter.

Refrain *qawo·a*

na·ɨtualin	1 Let him be hooked on his way in a hurry! [?]
iʷŋ·ernuleqa·wa	2 I begin to get a violent desire to sing.
ˈtartsimät·ua·se·n	3 I am very despondent, as so often,
pit·inalɛqa·wa	4 I begin to get a violent desire for a drum contest.
neʀa·naqim·a-una	5 Because one feels the want of him, [?]
iwiŋa·ralïwara	6 My earlier opponent.
ˈak·it·a·ŋïwaŋim·at	7 Because he does not come here once in a while,
tartsimaneqim·anˈuna	8 Because he is very despondent, I think,
iwiŋa·rtïwara	9 My great opponent,
ip·it·a·ŋïaŋim·at	10 Not a single time did he come here for a drum contest!
so·kaje· ak·itartikalïʷaqa·	11 What in the world — he ought to come,
pa··siŋʷarteqa·	12 He is a little slow to understand!

so·kaje· ip·itsartikalïaqa·	13 What in the world — he ought to set out on a drum contest journey!
qa·ne·n·arteqa·	14 He is constantly very consequential.
kise· pa··sinartiu'nim·e·na	15 What! is there something difficult to be understood with me?
uki'ät·a··ma·rter	16 It will soon be winter —
ip·in·er a'kernane	17 He has not come on drum contest against me.
ki'se·^{w}na arto,ru,n·im·'e·^{w}na	18 What is the matter! do you find something unsurmountable with me?
uki,ät·a··marter qa·inane	19 It will soon be winter .....
tu'sartiwali'arpaŋa··ta	20 [There was a time] when we else were wont to hear
iwiler'se·galïaq	21 That there was one who would hold drum contest.
'to·weeq ta··ma··kiŋ·ilagin	22 Hurry up! I have not given you up.
'niŋ·ercima·rit·utit 'pilera'win	23 You who for a long time have been seriously angry —
kät·ersertorniartutit 'pilera'win	24 You who wished to be a healer and comforter when you began,
ta··ma··'tik^{w}ajawin	25 When you turn out to be one of that sort
akit·arqaja·juwin	26 You should (come here and) take revenge!

Notes. — 1. *na·ɨualin.* Kuannia said that the drum contest songs sometimes begins thus. Meanwhile I only know the word from this song and my translation rests on pure guess work. Cf. WGr. *na·p·oq* 'is arrested in a forward motion, is caught or hooked by something.' Another explanation would be this: 'Would that he (it) would show himself here', cf. WGr. *na·^{w}tsuwoq* 'grows slowly out of oneself, develops little by little' and *na·^{w}tsiwoq* in the Labrador dialect (Erdman, dictionary) 'he or it shows itself.' — 3. See line 8 cf. no. 186^{2}. — 5. The word taken down seems meaningless in the context. Kuannia proposed to correct it to *maqa·naqim·an-una*, cf. WGr. *maqa·'poq* 'is away', with derivations which means 'misses the absent one.' — 7. The infix *-tay·ïwa-* I have interpreted like WGr. *-tay·ua-* (< *-tarpoq* and *-ŋ·uaq*); perhaps, however, the first syllabe is identical with *-ʟar(poq)* 'quickly, at full speed.' Likewise in line 10. — 8. Cf. WGr. *tarɾiwoq* 'idles about' or *ta·rqorpoq* 'is silent'. — 11 (cf. 13). *so·kaje·* = WGr. *so·q ta·^{w}nakasik* (Sufia) — if it is not to be taken as a personal name as in no. 168. — 12. *pa·sineq ajorsimawa·* (Sufia). — 14. ? < *qaniwoq* 'is humble, modest', + *-ip·oq* + *-in·ar-* = 'is always without modesty.' — 15. (Cf. 18). In *-iun·im·e·^{w}na, -run·im·e·^{w}na* I see the verbal *-ga·* or *-ra·* suffix combined with *-ner(poq)*, verbal question, and *-im·a-* possessive suffixes ('thou — me') followed by *-una* 'this one' in juxtaposition.

— 16 (and 19). Instead of *ukiät·a·it martik*? — 18-19. *qa·inane* is dubious. I have taken the liberty of rearranging the words, for in my record *qa·inane* follows directly after *kise·wna*, but seems to have no meaning in that connection. On the other hand it is otherwise only known (from WGr.) to be used in such connections as *qa·iniarit* 'approach! come here!', but here perhaps used analogously to *akernane* in l. 17. — 22. *to·wieq* = *to·we·naq* (according to Kuannia), *so·q akiŋ·in·awit* (Sufia). — 24. Cf. WGr. *katsorsartoq* 'a healer; medicine man.' Kuannia and Sufia presumed that the opponent was an angakok. — 26. Or: 'Are you on the point of coming?'

No. 205. Mutual Charges of Molestation.

Kittaararter.

It seems to be a drum contest song composed in revenge for an act of violence.

'un·e··te·juwaŋe·q	1 Gossip spreads my name, it is said,
e·wât·e·juwaŋe·q	2 I am said to be a manslayer.
un·e··te·juwaŋe·q	3 Gossip spreads my name, it is said
toqutsi'le·lüwaŋe·q	4 I am said to be a murderer.
'ta·ma·i'uwaŋa·sin	5 This they say of me; it is nothing new:
co·niaqaŋilaŋa·se·n	6 I have no discretion, no circumspection.
oqartiwaqaŋ·in·ama	7 Since I had no big words about it,
im·aqa·'ŋe·'rlïwa'ŋe·q	8 They say I have said: All right! Try it!
'o·qâ't·aŋ·ïwa'ŋa·ŋe·q	9 Make a little trial with me, please!
pi'la·'to·rnana·ŋe·q	10 If only you do not wound anyone, please,
pi'la·'tornanaŋ·ilara	11 If only I am not so unfortunate as to be wounded.
'in·erna't·e· ,tun·erte'qa·wq	12 Your feather-harpoon is wont to strike hard.
ci'ur qan·a·r pa't·iŋ·e'qa·wq	13 Why this pain within me?

Notes. — 1. < *un·iut·oq* + *-iuwa* (WGr. *-iuwuŋa*) + *-ŋ·e·q*. — 6. Cf. WGr. *sujuneq*. — 10-11. < *pila·'torpa·* 'inflicts several wounds on him.' — 12. *in·arnaq* cf. I, p. 409. *tun·erteqa·wq* < WGr. *tup·oq* 'hurts' and *-nertuwoq* 'is apt to —.' — 13. *qan·a·r* < the demonstrative *qâwn·a* 'this up here' (pointing at it), i. e. 'the breast' (Kuannia). *pat·iŋeqa·q* is used of internal pain, for inst. such as is felt with extreme hunger.

No. 206. Complaint over Bad Hunting.

Kooitse (Phon. and DD).

This song, though only a fragment, is of interest on account of its form. My singer was Kooitse, one of the best singers in Ammassalik; I suppose he would have sung the whole song again in the same form. The last two stanzas contain some variations which are best explained as an individual composition by Kooitse himself. The first two stanzas probably give the form of the song in its more original shape. First three lines of refrain appear immediately in the beginning, one after the other, as a sort of prelude. The

first two stanzas are about uniform: the A refrain, identical in both stanzas, introduces the burden of the verse; the last word in each stanza is closed, as it were, by a fragment of the A refrain, and then follow in conclusion the refrains B and C. In the third and fourth stanzas new forms of refrain appear. Instead of the introductory A refrain, the D refrain prefaces the third verse, the burden of which then follows. The words are about the same as in the two previous stanzas placed in reverse order. After the words in the fourth stanza follows the B refrain, and then in conclusion a new formation which is a combination of the A and D refrains. The contents of the dictated text agree only in part with the words I can catch in the phonograph record.

Refrains (**Phon.**)

A^1 *aˈjä·a· ja· manä· aja·je manä· a·jä·*
manä· a·ja· ä· a·je·

A^2 *ä·jäja ä mana·ja je· äja a·je*
. . . . . *ä· ajɛ·*

A^3 *ä·ja jaj mana·ja a· ä·jä jä aja·je*
. . . . . *ä· ajɛ·*

B^1 *aˈwa· a·jä· aˈwa·je ä·RÄ aj*

B^2 *awa· ajä· awa·jäja awa·jaj*

C^1 *eja· ä ja a·ja*

C^2 *eä· jä· ja a·jaj*

D *eja a RÄ· RÄ jɛ·*

AD *ajä· äjä·ja a·ja mana·ja aja ja· RÄ· je·*

Stanzas (**Phon.**) combined with refrains.

Prelude:

A^1 *ajä·a· ja· manä· aja·je manä· ajä·*
manä· a·ja· ä· a·je·

B^1 *awa· a·jä· awa·je ä·RÄ aį*

C^1 *eja· ä·ja a·ja*

1

A^2 *ä·jäja ä mana·ja je·äja a·je*
man·a ajä· qane·-it·iwin
e·magila ajäp·aˈ·raja äajɛ·

B^2 *awa· a·jä· awa·jäja awa·jaį*

C^2 *eä· jä· ja a·jaį*

2

A^3 *at·aniga pera·taŋicer*
puili ma äjäpaka·ja ä· ajɛ·

B^2—C^1

3

D *at·a·ija peRa·taŋicer*
pue·li makaį ajäp·ak·a·jaį

4

aja· ajaį qane·it·iwin
e··ma·gila ajäp·ak·a·jaį

B^2—AD

(**DD**)

qane·time	1 How is it with you?
e·nupit aŋitaˈ·inupit	2 Are you, I wonder, a man? Are you, I wonder, a real male?
a·^{w}täsiŋa peRa·taŋ·its·eq	3 My throw (with the weapon) is not smooth and firm,
puile ajerpak·a	4 I cannot get hold of the seals.

qane·time 5 How is it with you?
e·nupit aŋita·nup·it 6 Are you, I wonder, a man? Are you a real male?
nertilimak·e ajerpak·a 7 These whales and walruses I cannot get hold of.

Notes. — 1. Cf. Phon. *qane·it·iwin*, WGr. *qanorit·utit*. See also no. 213[19]. — 2. *-nupit* in place of *-nerpit*. — 3. *a·ᵚtäsiŋa* < *a·ᵚtäseq* (= *ino·p ilerqiwa, pisusia*, Sufia), cf. *a·ᵚtäsa·ⁱt* 'their depart.' *peʀa·taŋ·itseq*, cf. WGr. *peʀ·arpoq* '(the boat or the weapon) goes smoothly, runs easily', or '(the wind) is suitably strong (not too strong).' — 7. *nertilin*, poetic and obsolete for the "beasts of the sea" (esp. white whales and walruses).

No. 207. Pitied and Scorned on his Wife's Account.

Attiartertoq (A) and Tättaqujuk (B).

An accusation song (piseq) made by the father of the two old communicators, who were brother and sister, against Tikaajaat (B called him Eáaⁱn), Kilime's father. In the song the latter is despised "because he is impotent in the presence of his wife, who is only a child."

A

Refrain *qawo·a ja· ja·*

ilaˈŋin·ätic·alerpoŋ 1 Through his family (wife) he begins to be pitied,
ilaˈŋi ˈsernersalerpoŋ 2 Through his family (wife) he begins to be defended.
tika·i̯ä·ⁱt nätic·alerpoŋ 3 Tikaajaat begins to be pitied
[*tika·i̯ä·ⁱt*] *ilaŋi* [*sernersalerpoŋ*] 4 Tikaajaat begins to be defended through his family.
kiäŋe nät·iŋalïŋo 5 Through whom do they pity him?
unaŋe nät·iŋalïŋo 6 Through that person there they pity him,
tiŋilera·ïne nät·iŋalïŋo 7 Pitying his young who is just old enough to fly
tiŋilera·i̯ne serniŋalïŋo 8 Taking sides with his young who is just old enough to fly.
nät·e·tuarsiarpat 9 They constantly show her compassion,
[*se·rnertuarsiarpat*] 10 They constantly take up her part.
ajertïŋo 11 For he is unable to get her into his power
atitserniarmaŋe 12 Because he is obliged to wait till she should become greater.
ajertiŋo, [*ajertiŋo*] 13 He is unable to get her into his power
piŋersorniarmaŋe 14 Because he should first bring her up.

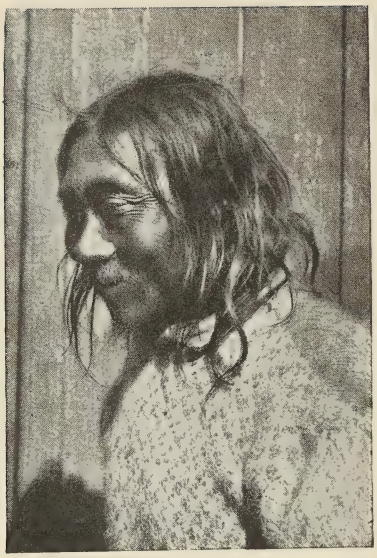

Fig. 96. Old man, named *Pooŋojorteq* (July 1906. W. T. phot.).

Notes. — 1-2. *ilaŋi(n)* < *ila* either a noun in prosecutive (cf. 5. *kiaŋe*, 6. *unaŋe*) literally 'through a relation, a comrade or relation', or the particle *ila* 'certainly' (cf. p. 151, § 74) combined with *-ŋ e·q* 'is said.' Here, just as in no. 167, l. 8 the meaning might be 'from or by her housefellows' or 'by her comrades or relatives', and in that case the verb must be considered passive (the other meaning is seen in no. 176, l. 3 'certainly, in truth it is said'). 'Through' (*-gut, -kut*) in connection with a verb in the passive mood often means 'by' in WGr. cf. Kleinschmidt's grammar, § 82, p. 83, *iligkut sernigissauvunga* 'through you I was protected', i. e. 'by you, or you were the means of my protection.' — 5-6. The person here mentioned must be the same as is mentioned in 7-8 *tiŋilerajik*. According to Sufia this meant Tikaajaat's child(?). — 9. *ati-* in place of *at·i-* (WGr. *aʟ·i-*). In B the suffix *-miĝa* (in place of *-miŋa·*?) indicates 'it is (was) a pity.' — 14. The reading in A is preferable; the word answers to WGr. *perorsarpa·* 'brings him up.' (B *piŋacerniarme·n* gives no meaning.)

No. 208. The Nunaartit Folk in the North.

Ajukutooq (DD and Phon.).

Refrains (Phon.)	Burdens (Phon.)
A¹ *qaw·ºa· qaw·ºa·*	1 A¹ *piïmawoga* B¹ C¹ D¹
A² *ᵠoa· ᵠoa· ᵠoa*	2 A² *im·era temeɛ·i̯ä* B² C² D²
B¹ *ä·a· qawoä·jai̯*	3 A² *akerniartiwar qawo·a ituartiwa-je·tarpoŋa* B² C² D²
B² *ä·a· qawoa·jai̯*	4 A² *tewajewaje·ta-a* B² C¹ D¹
C¹ *oa· aja ä·ja a·äjai̯*	5 A² *pisäwe·ner ata·ʷse* B² C² D³
C² *oa· ajä ja a·ajä*	6 A² *martin·a-akiseqarmatä·* B² C¹ D¹
D¹ *oa· ä·qä·jɛ·*	7 A² *seorna-ta·ŋ·ila·* B³ C D²
D² *oa·i̯ ä··qä·jɛ·*	

qawoa piumawoa 1 I will be off to the north,
nunartime·nut 2 To the Nunaartit folk.
oicartora·i̯tarpoŋ 3 He is wont to get eyes big with fear
iwersiora·i̯aje·wa 4 As soon as I am out to hold drum dance against him.
pisariʷner ata·ʷser 5 To my one song
martiʷni akiseqarmat 6 He had two in answer.
co·na ta·ʷŋ·ila· 7 Last year he did not mention it.

No. 209. Reception Song.

Ukuttiaq.

Both Ukuttiaq and Kuannia described the following song as being of a special kind, that is, composed to be sung at a distance as the aggressive drum singer approaches his opponent's dwelling place from out on the water, in a great procession of kaiaks and umiaks.

Once during his life was Kuannia witness to such a scene. It was in the month of July at Oommannaq on the East Coast. Okkarmeer was to contend in song with Mikiseerajik. At high noon he was seen on the open sea approaching at the head of a flotilla of umiaks and kaiaks. The voices of all the rowers and paddlers could be heard from a distance blending in song. Mikiseerajik stood in the opening of his tent and sang his song out over the water, a preliminary challenge to his opponent, though without a drum. As Okkameer landed, the song ceased. He slowly approached his opponents' tent, which according to ancient custom afforded him shelter and food. Meat was set forth and both men ate together for a little while. As evening fell many chance travellers and house-mates from the little hamlet gathered in a circle in the open space near the tent. Here, too, was Mikiseerajik's father-in-law to act as second in the contest. At first all the onlookers joined in a chorus, but their voices died away as the song duel between the two men began.

anersarnü·otak·a ile·rtartikaje·	1 Let me also sing against them, the coming singers,
[i^{w}ŋ·erle ile·rtartikaje·]	2 The coming singers, the attacking drum singers.
anersarnüotak·a	3 Let me also sing against them,
saŋ·e·me·numin·a	4 Against the dwellers of Sanneq, that time
sit·aŋiŋio$^{(\cdot)}$ta·ta·	5 When we also came alongside their strand,
anersarnujortak·a	6 Let me also sing about them!
to^{l}quqüaka^{l}ik·ama	7 That time I was near being killed,
kia$^{l}_{s}$ät·a isïma^{wa}	8 I wonder who it was, whose thought
e·ol$^{ü}_{u}$tsimaŋe·ma	9 Had spoken ill of me [?]
it·orartalermata	10 That time they little by little became stiff
qimatik·a	11 My dorsal vertebrae.

Variants. — 1. *anersarnüjortak·a.* — 4. *san·erme$^{nu}_{ji}$nim·a.* — 10. *it·orartap·alermata.*

Notes. — 1. *-nüo* (*-nüjor*), perhaps = *-niar*?, or is it the pleonastic 'also'? cf. l. 5. — 1-2. *ile·r-*, cf. WGr. *ilior-* 'moves forward.' In East Greenlandic *ile·rtartin* is used of 1) the song of the arriving opponent and his companions, 2) the singing people themselves. — 4. *san·e·me·n* 'the dwellers (inhabitants) of Sanneq or Sanneet. — 5. According to Kuannia *sit·aŋe·ŋiot·ar·ä^{w}t·a*, < WGr. *sis·aŋiup·oq* 'lies alongside the strand with his boat.' *-ŋio* is, I suppose, the pleonastic 'also' or 'therefore.' — 8. The ending $^{-l}_{-s}$*ät·a* = *-tät·a*, WGr. *-läs·a*? (Kuannia). — 9. ? < WGr. *iŋup·a·* 'speaks ill of him.' *-e·ma* = *-im a* 'you—me'? — 10. Cf. WGr. *is·orpoq* 'congeals, stiffens', e. g. a corpse.

No. 210. The Mermaid's Reflection.

Mitsuarniaŋŋa.

This is Mattakotaaq's song (*iʷŋ·e·n*). Kuannia declared that this author was the son of his paternal uncle. Mattakotaaq was born at Ammassalik, and from here moved later to Ittoluarsiwin, Kuannias birthplace, but later on returned to Ammassalik. It is not a song of contest (piseq), but a merrily joking drum song, composed by the man for his wife, who has grown old, and whose face is compared with that of an ugly lake-spirit, a *qo·tsale·taq*, 'one who smiles.' Just once she had happened to see such a being in the lake, she said, — when she was reflected in it, her husband thinks.

Refrain: *qàʷn·a·ja*		Up there *aja*
nuliäk·ajiŋalige·n	1	(We were) two spouses of the right kind,
ertilage·sik·än·uŋ	2	That time when we found each other precious,
pin·elaře·sik·än·uŋ	3	When we found each other comely.
ke·sa ke·s[?]arʷiŋila·ʷna	4	At last once a face, but not her own,
taʀ·ase·tülerpo·r	5	A reflection she got to see
imikajim·uŋɔ·runa	6	In the ugly lake up yonder, she says,
qernertikajimuŋɔ·q	7	In the black lake, she says,
takeʷŋü'arparaŋe·ŋ	8	I got to see it, she says,
qo·tsale·ta·ŋo·ŋ	9	It was a lake mermaid, it is said,
saq·akaje·aŋe·ŋ	10	An ugly face, it is said,
at·ätïwin·akajik	11	One with many freckles,
milät·iwin·akajik	12	One with many black spots.
qaŋa·ʷna takinerʷseq	13	When before has one seen anything like,
qo·sale·tamit·e takinerʷseq	14	(When before) seen a mermaid?
at·erse·tïleruna	15	It is a picture for comparison, it,
un·ertine	16	When one tells of it.

Notes. — 12. Literally in the 3rd person: 'they were.' — 4. In the second word *ke·sa-* is, I think, heard wrongly or written down wrongly for *ke·a* 'face.' — 5. *-po·r* individual for *poŋ*. — 7. Here and in the following lines note the change between the forms *-ŋɔ·q*, *ŋo·ŋ*, *ŋe·ŋ* 'it is said' (i. e. 'she says'). Cf. p. 124, § 26. — 8. It is not quite clear whether 'the one who says' here is the singer himself or his wife. *-ŋüar-* is probably the epic infix (WGr. *-riar-* 'now came the moment when—'). — 9. *qo·-* < *qoŋu-*; 'the smiler in the lake' undoubtedly corresponds with the WGr. *qoŋusutariaq*, a mystical sea or lake being who it is insisted has sometimes been seen, calling to mind the European's mermaid. — 10. *saq·a* 'the foreside, the view side, where the eyes are', said of a being who has not a real human face.

No. 211. The Wolf-fish.

Teemiartissaq.

The singer regarded this song as a song for amusement (without use of drum). It has, however, a refrain like a real drum song. Perhaps it is a

Fig. 97. Early spring. The skin-cover of the tent is rolled up before moving (June 30, 1906. W. T. phot.).

tiwaleq song in the form of a drum contest song (jeering at a parasite? or only at a woman's name?).

Refrain:	*pa^{w}na·ja·ja*	In there *aja-ja*
anersa·rta'wartage	1	Let me sing of you,
nipisartiwarti'una	2	This great little wolf-fish!
awaɹarmat	3	When she went out
niputerajaqum·iaq	4	Halloo! How she stuck!

Notes. — 2. Perhaps a personal name, but here in any case one thinks of the meaning, *nipisartiwarter nipum·at nunamuŋo·ŋ nipup·oŋ. nipisartiwar* is a kind of small wolf-fish (*nipisaq*) as large as a finger, but the suffix *-tiwaq* really means (perhaps ironically) 'a large one.' — 3. That is from the platform out onto the floor in order to sing as *tiwaleq* before the spectators. — 4. *-qum·iaq* instead of *-qim·ioq* 'stuck' i. e. cleaved fast like a wolf-fish (Kuannia, Sufia).

No. 212. Moved In Amongst New Compatriots.

Tupaaja.

Refrain:	*qaja·ja·je·*	
a·ɹa·wa·ɰwa	1	I sway hither and thither.
oqum·in·a·^{w}suarme^{n}	2	With the wind right astern, indeed,
ticsüa·na·suarme^{n}	3	We sailed along with a fair breeze, indeed,

so·rtome piŋaliwaq 4 As if something good was to be fetched,
kanic·alin piŋajuaq 5 As if we were on the trail of seal's blood [?],
co·rtome piŋaluaq 6 As if something good was to be fetched,
neʀic·alin ilit·iŋo 7 As if in prospect of good meat.
isimaŋʷarme·ŋa 8 In the meantime I began to think of this
isimaŋilarcic·un·ik 9 Of your many great thoughts,
ta·ⁱnersuarcin·ik 10 Of your great charge-poems,
iwe·rsin·ik 11 Of your drum contest expeditions,
un·ercinik 12 With your songs of complaint and accusation.
kala·rtim·un ta·lo·ŋ 13 Against Kalaartit let him turn his complaint!
ta·ⁱmi sanaŋuacaŋ·itsima 14 That kind I cannot make at all,
nunâsiân·uŋ ma·ne 15 In my new country here —,
nunasiama e·win 16 (Because) my new country's people
pa·mip·o··n 17 Cause me trouble and unrest.

Notes. — 1. Or: 'I roam(ed) about (in the world or in my kaiak) without aim or object'. — My interpreters disagreed here. Kuannia thought that it was on account of the wind that "I was carried (during the sail) in different directions"; Sufia that the movements of the dance are meant, "I sway or writhe in various coils while dancing." Tupaaja: "I drift about in my kaiak (*saqiŋua·j·ame*)."— 2. Cf. WGr. *oqumiga·rpoq* 'sails before the wind, with the wind right astern.' — 3. Cf. WGr. *tis·iala·rpoq* 'sails' and *tis·iarna·q* 'fair wind.' The termination *me·ⁿ* either 'however' < *-m·iwoq* or 'indeed' (*-me*). — 5. *-kanic·a* < *kaniwa* = *a·wa* 'blood of a seal' (Tupaaja). — *piŋajuaq* reminds one of WGr. *pigajup·oq* 'gets often something'. Kuannia thought that it should rather be substituted by *ilit·iŋo*, as in line 7. — 6. *piŋaluaq*, according to Kuannia about homonymous with *piumaŋaliwartiŋo* or *na·ⁱjamät·oŋo*. — 9. *-cic·un·ik* < WGr. *-tu(woq)* 'has many or great —'. (*-cic·un-* < *-tusut*?). — 13. Kalaartit was a locality near Ammassalik, which Kuannia had heard of, but Sufia took it as the name of a person. — *-ta·lo·ŋ* (WGr. *taḷiuk*) was explained *so·rto ta·ⁱne·rtoq*, < WGr. *ta·ⁱwa·* 'mentions him in an accusation poem, accuses him (in drum contest).' — 14-17. The informant presumed the meaning to be that "he (she) can not make his poems when he wakes in the morning because the people in the house are so restless and disturb him (her)."

No. 213. Meeting on the Sea.

Aŋittäŋŋe AB (on two occasions). Aleqaajik C.

The singer tells of his meeting with another man out on the sea, whose fate he laments because he is departing on account of the inconsiderateness of a certain Akernilik. With characteristic self-irony the singer calls to mind that such inconsiderateness is universally human, and that, in any case, he himself suffers from it.

Since this song was given to me as a kaiak song I take it for granted that at one time or another it has been so used by the singer or others. It more resembles a genuine drum contest song.

During my stay at Ammassalik I tried to get the song interpreted in consultation not only with some natives of Ammassalik (the reciter and the old woman Aleqaajik) but also with Johan Petersen and our West Greenland kivfak (maid servant) Abigael.

The variants are chiefly due to Aleqaajik's correction of the reciter's phraseology and pronounciation, which shows that we have to reckon with individual nuances within the restricted domain of this dialect. Our West Greenland kivfak understood only some of the words, and could not even pronounce them correctly in East Greenlandic. I have scarcely been able to get in all the nuances in my translation.

Refrain: *ija·ja·jä·· ija·ja··ja·hai ijaja·· e·he··*

ila·^{w}na he·	1 Well, to be sure — ha!
sarqilüt·oa·si·n	2 I had had a poor kaiak trip as usual.
piniármeárali^{k}	3 Unlucky, as usual, with my sealing,
aŋiniármeárali^{k}	4 Without getting any spoil from my hunting,
it·^{s}ica·^{w}nak·iwa	5 For I still have bad eyes.
ase·^{w}n·a takiŋiarse·^{w}naŋiŋa	6 At last, nevertheless,—after some waiting I happened to catch sight of
qajaŋe·^{w}l^{w}ar	7 Something which resembled a kaiak.
kit·uiaŋ·e·niwa·rter (A)	8 (It was him) still eagerly engaged in cutting sea-weed, poor fellow,
no·m-una ca·ianik	9 Off that ness there:
pinia·^{i}le·^{w}na	10 Would that he there might have a catch,
aŋínia·^{i}le·^{w}na	11 Would that he there might get spoil!
i·^{w}t·i$^{t}_{n}$-ca·nartinik	12 Like one who always has bad eyes
takiⁿ·ak·o	13 The first time I saw him
ca·giniarnarpara	14 I placed myself at once before him (his kaiak).
a·ia a·^{w}talerpit (A)	15 [I said,] What is this? Are you about to paddle off?
ki·amut a·^{w}talerpi^{n} (A)	16 Are you about to travel northward?
ila·^{w}na ilerqiŋulakaje·a (A)	17 Oh, to be sure! He is an inconsiderate person,
ak·ernilik ilerqiŋulakaje·a (A)	18 Akernilik is an inconsiderate person,
qanit·imik niŋa·^{w}luarmeami^{k}	19 What a pity that they were always so jealous of each other,
pat·e·lua·^{w}me·ame^{k}	20 That they were always fighting each other,
nukerqi^{w}ni^{k} ilät·e·lua·^{w}nüane^{k}	21 That they were always wasting their sinews (strength)!
uwaŋa qanit·ime	22 And I myself, then — what a pity it was

niŋa·lua·^{w}meama 23 That I always was so open to jealousy,
pat·e·lua·meama (A) 24 That I always was being pounded,
nukerqi^{w}ne ilät·itua·^{w}lua 25 That his (or her) sinews (strength) was always wasted on me!

Variants. — 1. Missing in A. — 2. *saqilit·oa·se·^{n}* A. — 3. *piniâm·e·arale* A. — 4. *aŋinüam·e·arale* A. *aŋiniarmeagale* C. — 5. *i^{w}t·wisa·nertiwa* A. *i^{w}t·i^{w}s^{w}a·narliwa* C. — 6. *ase·^{w}na takiŋi^{w}arcin·agiar.* — 7. *qaiaŋ·e·^{w}n·^{w}a* A. *qajaŋ·iwar* C. — 8. missing in B. — 9. *no·ŋ^{m}una sa·iânik* A. — 10. *pinia·le·^{w}na* A *pim·iäni-le·^{w}na* C. — 11. missing in A. *aŋinüarmianile·^{w}na* C. — 12. missing in A. — *it·i-s^{w}á·nártiné* C. — 13. *i$^{i}_{a}$kin·ak·o* A. *taki^{w}nák·o* C. — 14. *sa·giaŋi^{n}arpara* A. *sa·ŋiniarnarpara* C. — 15. *a·ja a·^{w}ta(li)lerpit* B. — 16. *kiâm·u^{ŋ} ila·^{w}na* B. *kiamun ila·wna* C. — 17. *elerquŋulakaje·a* B. — 18. *ak·ernil^{e} elerqeŋulukaje·a* B. *Akernili ilerqiŋulukaje·a* C. — 19. B = A. — 20. missing in A. *pát·isá·^{w}méamé* or *pat·isarujarmeame* C. — 21. *nogérqiné iläwte·luá·neané* A. *nukérqinik* (*nukértine*) *ilät·il^{o}ä·imeame* C. — 22. *oaŋale qanit·imik* A. — 23. *niŋa·^{w}lua-meama* A. *niŋa·lil^{o}ä·imeame* C. — 24. missing in B. — 25. *nugerqe· iläwte-lua·lua* A.

Notes. — 1. *ila·^{w}na* (< *ila-una*) is almost the same as an oath: 'the devil—' or 'plague take it', *-he·* interjection, which probably expresses vexation or self-irony. — 5. Cf. WGr. *iɪ·up·oq* 'has bad (sick) eyes.' During the spring the natives suffer greatly from snow-blindness. — 7. Cf. WGr. *qaja·w-saq* 'model of a kaiak, or a toy kaiak' *-ŋ·e^{w}lar* < *-ŋ·ua-* 'small' and *-usaq* 'resembling, similar to.' Perhaps, though, A's form is more correct; the meaning then would be: "The little kaiak over there." — 8. < *kit·uiaq* 'seaweed (edible)' (Sufia, Kuannia = *sut·uit·oq*) and *-ŋ·er-* 'eagerly desirous of', *-in·ar-* 'always, continually', *-ua·r-* 'incessantly.' Cf. WGr. *ki^{w}ɪ·uiwoq* < *ki-piwa·* 'cuts it.' — 12-13. The meaning is as follows: "As soon as I had discovered that he had poor eyes or was snow-blind." According to Sufia the singer in this characterizes his opponent as one who cannot at present catch seal. — 16. *ki·amut*, probably instead of *kïam·ut.* — 16-17. The transition seems rather sudden here. An answer from the other seems missing ("Yes, just so!" or is that perhaps the meaning of *ila·^{w}na*?) after which the singer speaks of the man to whom the other is to go. — 17-18. *ilerqiŋul$^{u}_{a}$-* cf. WGr. *ilerqoq* and *-rujuk* or *-ruluk.* — 19 (22). *qanit·imik* cf. no. 206, = WGr. *qanortume*? It means perhaps rather, in combination with the infix *-mea-* in the following verb: 'how did it happen and what a pity it was that —!' — 21 (25). *nukerqit* 1) sinews, sinew thread, 2) bodily strength. — *ilät·i$_{e}$·lua-* cf. WGr. *ilätserpoq* 'is untidy, careless of his person'; with transitive suffix: 'wastes it; lets it decay.' *-lua·r-* = WGr. *-tuar(poq)*, *-juar(poq)* 'continually.'

Fig. 98. *Sookajik*, wife of the angakok Maneekuttak.
(Ammattiwik, June 27, 1906. W. T. phot.).

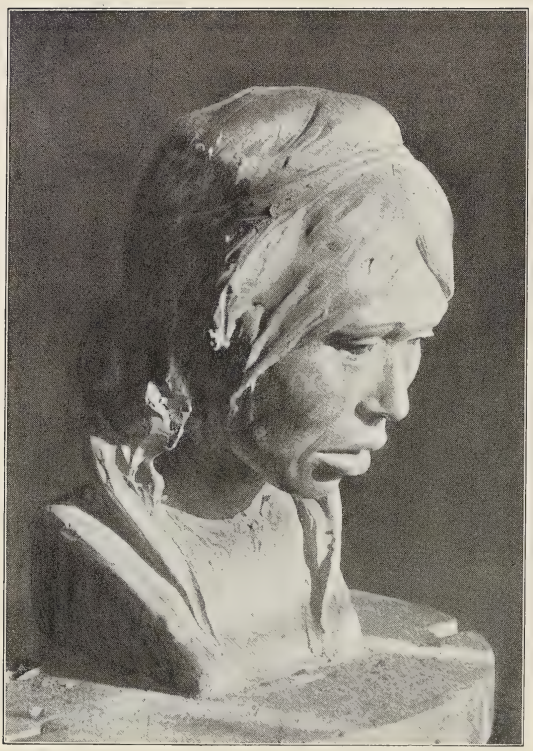

Fig. 99. »The last angakok«. Bust modelled in wax (plastelina) by Mrs. E. Locher Thalbitzer. (Ammassalik 1906.)

Fig. 100. *Nujappik* (the same as in fig. 1). (August 30, 1906. W. T. phot.).

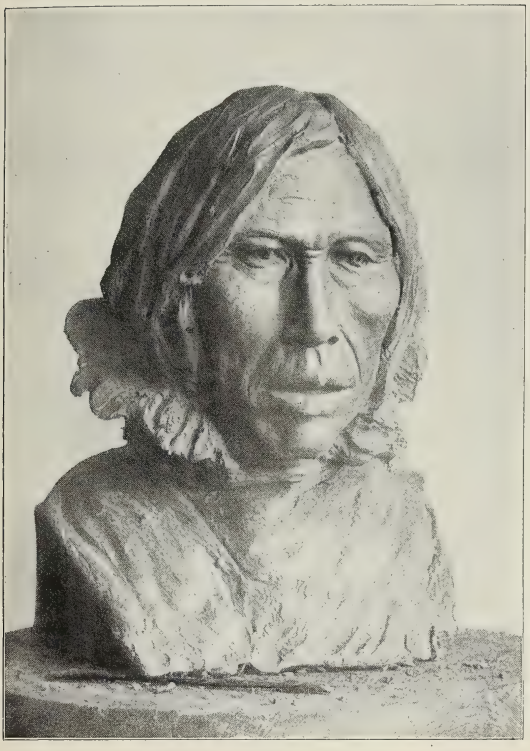

Fig. 101. *Umeerinneq*, old man. Bust (bronze) modelled by Mrs. E. Locher Thalbitzer. (Ammassalik 1906.)

Fig. 102. *Kaakajik*, young man. (W. T. phot. 1906.)

Fig. 103. Summer encampment on *Atleqin*, a small island near Cape Dan at the entrance of Ammassalik Fjord. The distant mountains (ab. 1100 m) to the left surround *Täseesaq* bay on which the Danish colony is situated. (July 1906. W. T. phot.).

Fig. 104. Old Kunnaak humming and drumming for the pleasure of his two wives and his daughters. (August 30, 1906. W. T. phot.).

VII. TRADITIONS IN PROSE

Introductory Remarks.

Collections of Greenlandic folk-lore and prose traditions issued earlier.

(Cf. list of works at the end of the volume.)

Hans Egede (1741)	*Kaladlit okalluktualliait*, four vols. (1859—60) [2]	C. Lytzen (1874)
		G. Holm (1888)
Paul Egede (1788)	*Kaladlit assilialiait* (1860) [3]	A. L. Kroeber (1899)
A. Arctander (1793) [1]	H. Rink (1866)	W. Thalbitzer (1904)
C. Pingel (1845) [1]	» (1871)	K. Rasmussen (1905)
C. Rosen (1859)	» (1875)	» (1906)
		R. Trebitsch (1910)

Besides the various kinds of poems which occupied so important a place in the spiritual culture of the Ammassalik Eskimo, there was also a great wealth of prose-literature, handed down by word of mouth from olden times. I made notes or phonographic records of various hitherto unknown contributions in addition to those known from G. Holm's Expedition. The greater part of my records have indeed parallels or variants in Rink's and Knud Rasmussen's important collections from the West Coast, but several seem to be new i. e. unknown in the earlier collections, namely in the affixed list (pp. 381—383) nos. 1, 8, 10, 13, 15, 16, 18, 19, 20, 21, 33(?), 37(?), 56(?), 59, 62, 63, 64(?), 66, 68, 69, (74 = 10), 90, 92(?), (95 = 68), 96(?), (97 = 66), 98(?), 104, 105.

Due to lack of space I am only publishing a small selected part of my material, for if I included it all my book would exceed all bounds. Many of the new contributions to the folk-lore of the Ammassalik Eskimo, even have been omitted on this occasion. My main purpose has been to reproduce certain of the classical legends of the people in an almost literal translation parallel with the original Eskimo text. The division of the tales is not "historical", nor geographical (as was attempted earlier in my "Grønlandske Sagn om Eskimoernes Fortid"), but in the first four groups takes into consideration general qualificative points-of-view in the science of folk-lore, in the two last groups the special nature of the information. They are

α. Myths and mythological descriptions.
β. Legends about prehistoric tribes and foreign neighbors (Erqilik, Iŋalilik, etc.).
γ. Legends about prehistoric heroes (Uiarteq, Kaatatik etc.).
δ. Fairy-tales and fables (e. g. no. 30 Orssuiaq, no. 89 The Geese).
ε. Episodes from daily life (hunting-stories, etc.).
ζ. Teemiartissaq's autobiographical accounts.

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[1] See First Part p. 699—701.
[2] Rink's collection of folk-tales etc. printed in Greenland by Lars Møller.
[3] Wood cut illustrations made by Lars Møller.

I have given the selected tales used here numbers continuous with those used in the earlier divisions, the first no. 214 after the last poem in the preceding division — NB. independent of the numbers in the affixed list.

Of the tellers of legends from Holm's time (i. e. his informants) *Ukuttiaq* was still alive in 1906. There were moreover many other contemporaries from the time of Holm's sojourn, who could tell tales, even though no notes were made of them then. Of some of these who were still alive during my visit to Ammassalik I have made records. I refer to my oldest informants, *Aleqaajik, Ajukutooq, Kunnaak, Mitsuarniaŋŋa*, and *Qiwiŋaɹaaq*. Particularly the narrative style of the two latter has remained natural, lively and genuine in those texts which I have recorded from their dictation. The same is true of the autobiographical notes dictated to me by old Teemiartissaq (fig. 20); they make a very characteristic and strongly personal impression, revealing to us a remarkable psychological type, though doubtless not quite uncommon among the genuine Eskimo.

In contrast to the broad style and detail of these records, there are other texts among my collection containing merely short synopses or legendary elements so effaced that it is difficult to draw any conclusions in regard to the original form of the tale. This holds true especially of the tales noted from quite young story-tellers, who had not yet learned them thoroughly, — for instance *Kaaralik, Maanaake* and *Okusuk*, and from the very old whose memory was failing (*Akernilik, Kunnaak, Tät^{w}taqujuk*).

In my own notes from *Mitsuarniaŋŋa* and *Kaaralik*, father and son, we have the varied forms of two generations within a given period, — the style of the old and of the young man relating the same story (especially nos. 13 and 17 in the list). In every case the father's account is the most complete because he has a practised memory in dealing with the many small details and subordinate circumstances of the story. The son, who was only about fifteen years old, had a very childish understanding of the tales and repeated them in a colorless language so that his version is often no more than a summary. His father's more complete account should be considered more historically correct, that is to say more in accord with the true form of the tales as told at that time by the old people. — Kaaralik's pronunci ation of the proper names in the stories was corrected by his father, for instance *Kammikimak* to *Kammikin^{w}nak* (or *-kin^{w}nɔk*). Mitsuarniaŋŋa corrected not only his son's pronunciation, but when old Qiwiŋaɹaaq pronounced the story-names

Misaanor, Koopajeen, Niŋaanïɹaar, Pikiwakisaanor

Mitsuarniaŋŋa insisted on the more correct pronunciation,

Misaa^{w}n^{w}aŋ, Koopajeeŋ, Niŋaanïtaa^{i}n, Pikkiwakisaanaaŋ.

The main titles of the tales belong, as a rule, — like the names of the mimic drum-contest songs — to tradition itself (cf. p. 159). The names of the authors are unknown.

List of Texts in Prose

collected by the author at Ammassalik in 1905—06.

Material and Selection. — These tales and many other prose notes I wrote down with my own hand, all in phonetic spelling (cf. p. 117). Only a very few, marked here with an asterisk *, were given to me in manuscript form by two young natives, *Kaaralik* and *Okusuk*, who had been taught to write by the missionary as part of their training toward becoming catechists. Their notes, without consistent spelling, are in a by no means entirely correct, and yet on the whole genuine East Greenlandic. The numbers marked thus, (*), are written down both by me and by these two natives. — Further we have before us a manuscript of earlier date containing six tales written down by Johannes Hansen (Hansêrak) during his participation in Holm's and Garde's Expedition to Ammassalik, but translated into his own West Greenland dialect. Finally, from more modern times there are various records of old traditions, made on the initiative of the manager of the colony, Johan Petersen, or by the officials of the mission; I have for instance lying before me two small collections, — among which are several old legends, — written down during 1914—15 near Ammassalik by two young natives, baptized in Christian baptism, James and Søren.

However, here, in the selection which follows, I have preferred not to make use of notes made by natives, and have only drawn upon my own material, i. e. notes made personally in 1905—06.

Nos.	Informants (m) = man (w) = woman	Names of the tales (legends etc.)	DD or Phon.	Date of recording	References within the list	References to Holm's texts. I = First Part	Localization (cf. p. 386)
1	Aakʷkaaq (w)	Timmojook	DD	Jan. 06	..	..	S (?)
2	»	Sun and Moon	DD & Phon.	»	7, 9, 58	I, 10	
3	Ajukutooq (m)	The woman who married a dog	DD	June 06	67, 76	I, 20	
4	Akernilik (m)	The man of the Moon descends to the earth	DD	Oct. 05	43	I, 30, (31)	
5	»	The fool	DD	Febr. 06	..	..	?
6	»	[On tupilaks]	DD	»			
7	»	Sun and Moon	DD & Phon.	May 06	2, 9, 58	I, 10	
8	Aleqaajik (w)	The first man who died	DD	»	2, 7, 58		
9	»	Sun and Moon	DD	»			
10	Aŋittäŋŋe (m)	Nättätteŋ	DD	Jan. 06	74	I, 7	A
11	Atterujuk (m)	Fearful hunger	DD	Oct. 05			
12	Attiartertoq (m)	Orssuwiaq 'Blubber-stone'	DD & Phon.	June 06	30		
13	Kaaralik (m)	Qilaatuar 'Big Drum'	DD (*)	Jan. 06	41	..	S
14	»	Kammikinʷnak	DD (*)	»	..	I, 1	A
15	»	Kuɪa (Kuta or Kula)	—*	»	..	..	?
16	»	Kikʷkɔrtsiäŋŋiwaaje	DD	Febr. 06	..	..	?
17	»	Uleewaaitsiaq	DD (*)	»	56	cf. I, 6 (end)	S (?)
18	»	Appajameeq	DD (*)	»	..	..	A
19	»	Naniwara 'The Bear's Cub'	DD	»	..	I, 36	
20	»	Qatitaawji (or Qatutaaje)	DD	»	..	..	S
21	»	Attaalïsaanaain	DD	»			
22	»	Kaatatik's son	—*	»	..	cf. I, 6	A
23	Kättuaraee (m)	Fight with Timerseet	DD	Jan. 06			
24	»	Spouses quarreling	DD	»			
25	»	Murder of a kinsman	DD	»			
26	»	The troll woman and the kaiaker	DD & Phon.	Febr. 06	29, 71, 110		

Nos.	Informants (m) = man (w) = woman	Names of the tales (legends etc.)	DD or Phon.	Date of recording	References within the list	References to Holm's texts. I = First Part	Localization (cf. p. 386)
27	Keersaqaq (m)	Aaraäitiaq	DD&Phon.	Jan. 06	..	I, 35	S
28	»	Queer inland folk	DD&Phon.	April 06			
29	Kooitse (m)	The troll woman and the kaiaker	DD&Phon.	Jan. 06	71		
30	Kunnaaŋ (m)	Orssuiaq	DD&Phon.	June 06	12		
31	»	Two angakoks striving to outdo each other in tricks	DD&Phon.	»			
32	»	An angakok who summons forth his spirits in his tent	DD&Phon.	»			
33	Maanaake (m)	Three brothers departing to visit the inland folk	DD	Oct. 05			
34	»	Contest with hostile kaiak men	DD	»			
35	Maneekuttaq (m)	Neqerseeut (Female gluttons)	DD&Phon.	June 06	99		
36	Marhre (m)	Niwaaŋiaq	DD	August 06	60	I, 22	A
37	»	Tunutooq		»	42		
38	Mitsuarniaŋŋa(m)	Qasiätta the Liar	DD	Octbr. 05	103	..	S
39	»	The Orphan		»			
40	»	The beast with the iron tail	DD&Phon.	Nov. 05	..	cf. I, 38, 39	?
41	»	Qilaatuar 'Big Drum'	DD&Phon.	»	13	..	S
42	»	Tunutooq and Ittuko's Son	DD	»	37		
43	»	The Moon descends to the Earth	DD	Febr. 06	4		
44	»	Uiarter the Circumnavigator	DD	»	94	1, 5	N
45	»	[Old-time migrations of our ancestors near Ammassalik]	DD	»	..	cf. I, p. 346	
46--49	»	Tales about birds transformed into human beings	DD	March 06	..	cf. I, 37	
50	»	Aqättiaq and the Iŋalilik	DD	»	91	..	I
51	»	[Education of an angakok pupil]	DD	April 06			
52	»	The people who lived in a snow-house	DD	April 06	..	..	S
53	»	The bear that was transformed into a human being	DD	»			
54	»	[A dream about a bear]	DD	»	(87)		
55	»	The kaiakman's visit to an unknown island	DD	»	..	..	A
56	»	Mattukataaq	DD	»	17	cf. I, 12	A
57	»	[Two assistant spirits talk together]	DD	»			
58	»	Sun and Moon	DD	May 06	2, 7, 9	I, 10	
59	»	The Puttukutarneq people	DD	»	..	..	S
60	»	Niwaaŋiaq	DD	»	36	I, 22	A
61	»	The woman who had a kaiak	DD	»	..	..	A
62	»	The women of the Kaŋermeen people	DD	»	..	..	?
63	»	The Ittuätsiarmeen people	DD	»	..	..	S?
64	»	Nuanaaŋiwaqaaq	DD				
65	»	The Innuk who married an Erqilik woman	DD	»			
66	»	Misaanaaq	DD	»	97	..	A
67	»	The woman who married a dog	DD	»	3, 76		
68	Okusuk (m)	Apaapapaa	DD	Nov. 05	95	..	S

Nos.	Informants (m) = man (w) = woman	Names of the tales (legends etc.)	DD or Phon.	Date of recording	References within the list	References to Holm's texts. I = First Part	Localization (cf. p. 386)
69	Okusuk (m)	Ittiteertor (the dangerous avenging sledge dogs)	DD (*)	Febr. 06	..	..	?
70	Perqitaq (m)	Koopajeeq	DD&Phon.	Jan. 06	93	..	N I
71	Peetaannaait (m)	The troll woman and the kaiaker	DD&Phon.	Nov. 05	26, 29, 110		
72	Tät^{w}taqujuk (w)	The dog of the Moon	DD	June 06			
73	»	The bear of the goddess of the sea	DD	»			
74	»	Nättätteeq	DD	»	10	..	A
75	Teemiartissaq (w)	Asiak	DD	Febr. 06		I, 47	
76	»	The woman who married a dog	DD	»	3, 67		
77	»	The man who married a fox	DD&Phon.	»			
78	»	[The training of an angakok I]	DD	»	..	..	?
79	»	» II	DD	March 06			
80	»	» III	DD				
81	»	» IV	DD				
82	»	[The training of a qilaleq]	DD				
83	»	[The angakok's cultic signal sounds]	DD&Phon.				
84	»	[On the amulets of her sons I]	DD	»			
85	»	» II	DD				
86	»	» III	DD				
87	»	[Three dreams]	DD	..	(54)		
88	»	[Transporting into the house seals that have been buried and frozen in the snow]	DD				
89	Qiwiŋaɹaaq (w)	The geese	DD&Phon.	Jan. 06	p.210-213		
90	»	The dwarf trolls in the umiak	DD&Phon.	»			
91	»	The Iŋaliliks	DD	»	50		
92	»	Paaleeq	DD	»			
93	»	Koopajeeq people	DD	»	70	..	N I
94	»	Kunuk	DD	»	44	I, 4	N
95	»	Aapapaa	DD	Febr. 06	68	..	S
96	»	Makkutooq	DD	»	..	..	A
97	»	Misaanor	DD	»	66	..	A
98	»	Pikiwakisaanor	DD	»	..	..	S?
99	»	Nehrérsiwor	DD	»	35		
100	»	The woman who married an eagle	DD	»	..	cf. I, 14	
101	»	Kaat^{w}tättik	DD	»	..	cf. I, 6	A
102	»	Niŋaaniɹaar	DD	»	..	..	I
103	»	Qasiätta	DD	»	38	..	S
104	»	Three girls who went out to pick berries	DD	»			
105	»	Uppiŋŋuar 'Little Owl'	DD	March 06	..	..	I
106	»	Pooia	DD	»	..	I, 13	A
107	»	The wife's ghost	DD	»			
108	»	Nookätta and Noŋujuk fall into drum-contest with each other	DD	»			
109	»	The Koopajeq woman who burst from drinking a river	DD	»	..	I, 41	
110	»	The troll woman and the kaiaker	DD&Phon.	»	26, 29, 71		
111	Ukuttiaq (m)	Timerseet (Giants of the inland)	DD	»			

Many of these legends vanish into the mists of antiquity and some may have followed the Eskimo on their migrations from the shores of Bering Strait. Some of them I refind in variant forms in E. W. Nelson's material from S. W. Alaska (see further my introductory notes to nos. 215 and 218); others are recognised by Franz Boas as having their origin in Alaska (see his brief but important notes on the Eskimos of Port Clarence, Alaska [1]).

Franz Boas identifies the "sun-myth" as known in Alaska and shows the influence in it of the mythology of the Indians. Further, he found the Greenlandic tale about "the mistress of the sea animals" known at Port Clarence as also the myth about "the woman who married a dog and who had ten children, five of whom were dogs, while the other five became the ancestors of the Eqidlit or Indians." — In an earlier paper I have discussed the spread eastward of various Greenlandic tale-motives and hero- and folk-names, Kaatatik = WGr. *Kaasassuk*, EGr. *Koopajeeq*; *Alhlet*, *Tornit*, etc. [2] While there is no doubt but that the *Erqilhlit* and *Tornit* of the Greenlanders are to be found in the Eskimo names of foreign tribes (Indian neighbors) as far off as the northern part of the Northwest Territory, the case is different with the parallel EGr. *Ingalilik* [*Iŋalilik*] — Al. *Ingalik* (= *Inkalik*), for, in spite of the great similarity in the spelling of these names, they have probably no connection with each other. Formerly, in accord with Holm's hypothesis (see First Part p. 230) I believed that they had, but the different authors' variant forms of Ingalik, (Inkilik, etc.) and their notes on the matter show that Al. *inga* or *inka* (probably = *inqa*) is an older form of *erqa* and that as a result *Inkalik* is merely an old Alaskan dialect form corresponding to the *Erqilik* of the eastern tribes, and has the same meaning (literally, having *erqeq* 'louse's egg', an expression of scorn used of the Indians). [3] The Greenlandic *Iŋalilik* means on the other hand, 'having a cooking utensil', thus designating an inland-dweller who carries a pot or a lamp on his person when on a journey ("a pot-troll").

As a rule the Alaskan variants of the myths and legends are distinguished by being far more complete than the eastern variants, and by containing more details. In the science of folk-lore this is considered a proof that the traditions are further removed from the original form or style, but in this instance the content of the traditions is such that we may suppose that in many respects the Alaskan versions, in spite of super-abundance of detail, are closer to the original form than the Greenlandic.

These productions are like comets with the true idea as a star-like nucleus to which loose and varying details are fastened like a a broad but pliable tail. Often the very nature of these details first reveals to us that two very distant variants belong to the same legend-nucleus. In some cases, the East Greenland legend-variant

[1] Boas, 1894, pp. 205—207.

[2] Thalbitzer, 1913, especially pp. 68 ff. French résumé pp. 94—96. See also G. Holm's parallels (First Part, p. 231) with Boas' legendary material from Baffin's-land, and Rink: Eskimo Tribes, 1891, p. 17—21.

[3] This is the interpretation of E. W. Nelson (1899, p. 307); F. Barnum (1901) p. 336 *inkik* 'nits'; Schultze (1894) p. 37 *in'get* 'nits'; Hawkes (1913) p. 13 *Inkilik*; see also Handbook Amer. Ind. under *Ingalik* and *Inkalich*.

has retained a very old characteristic, for instance in the *Niwaaŋiaq* or *Nawagiaq* legend, in which the blade of grass appears (just as in the Alaskan variant), as one of the dwelling-places of the wandering soul. The E Gr. form may, too, have retained or attained an artistic moulding not known in other localities where a corresponding legend is told in simple prose, for instance the animal fable about "the Raven and the Geese" (p. 210, lyrical-epical poems, no. 16). This amusing fable was only known to Rink in a somewhat abbreviated form from West Greenland, and in an equally short form from Labrador (but not, as is mistakenly stated p. 208, in a variant from Alaska). However the motive is to be found in what is perhaps its original connection in a far longer and more diffuse tale from SW. Alaska, noted by E. W. Nelson.[1] The first episode in this tale resembles the motive in my no. 17: "Altercation between a Wheat-ear and a Raven." As these two motives, (1) the conversation between a raven and one or several other small birds, who refuse his matrimonial proposals, and (2) the tale of "the raven and the geese" are likewise known to belong to one single whole from the most northern and most southern corner of West Greenland (there noted by Kroeber and Knud Rasmussen)[2], I presume that the two episodes, — the unfortunate raven's proposals and subsequent marriage into the goose family,—when taken together correspond to the original form of the fable, and that the two bird fables which I found in two separate poems among the Ammassalik Eskimo (nos. 16 and 17) originally formed a single whole.

It is very interesting to substantiate the fact that these fables —just as my notes from Ammassalik show — are preserved in East Greenland in the form of poems. I recognize in this an original characteristic — and perhaps the same holds true of many other tales or myths, otherwise found only in prose form — they descend from an original bound form. Among many uncivilised folk the epos precedes the prose tale as seems to be the case among the Laps in northern Scandinavia and among the Finns in northern Russia (*bylin*-poems).[3] There is no doubt but that the bound form better preserves all the details and special characteristics than a prose tradition.

The traditional forms of the tales (prose legends) no doubt vary somewhat according to the kind and quality of the tale. There are some, comparatively indefinite and loose in form, and which therefore vary more from one individual to another, than do others. These are the comparatively late and merely local tales which refer to events which have only been relegated to the category "legends" by the immediately preceding generations or but a few generations ago. They deal with episodes of the hunt, dangerous journeys, contests between hunters and players, the magic arts of the angakut, etc. The others have a different character, both in form and content, and are treated like the oldest members of the household, with a certain degree of reverence. These tales often have a mythical content, or contain re-

[1] E. W. Nelson (1899) pp. 462—464.
[2] Cf. in this connection p. 208.
[3] Moltke Moe in the introduction to Qvigstad and Sandberg: Lappiske eventyr og folkesagn (1881) p. VI. — Stan. Rožniecki: Varægiske Minder i den russiske Heltedigtning, Indledningen (Copenhagen, 1914).

minicences of ancient, or even obsolete cult. They tell of metamorphosed animals, conversations between animals or of legendary heroes. They are the fossils among legends, they have existed for very long periods and are known from one end of the Eskimo world to the other. A single detail may be retained from Bering Strait to Denmark Strait. This holds true for instance of the passionate scornful cry of the sun (woman) to the moon (man) who pursues her. The cry is almost identical in both the Greenlandic and Alaskan myths (no. 215).[1]

However it is not my intention at this time to test the stability or instability of these traditions. The extensive spread of certain tales (motives) in the same language and sprung from the same surroundings, is sufficient assurance that they, like the great oak of the forest, have deep roots, and that these roots are deep in the life of the people.

For an historical investigation of legends this material contains countless unsolved problems, — probably some never to be solved. The names of the heroes are not common Greenlandic names, even though the stories about them are known everywhere among the Eskimo. Many of these names do not even sound like true Greenlandic or Eskimo words, for instance (my quotations are from both West and East Greenland) *Jorute*[2], *Givioq*[3], *Qasiätta*[4], *Qaasuk*[5], *Kaat^{w}tattik*[5a], *Kuia* (or *Kula*), *Kunuk*[6], *Nawaranak*[7], *Kuniliuse* (and) *Pitruse*[8], *Paulinak*[9], *Ulivatsiak*[10] (my *Uleewaaitsiaq*). Seen from the Eskimo language these names might seem obsolete or borrowed, — at all events, the original form and meaning are obscured.

Once when Mitsuarniaŋŋa and I were working together and discussing the ancestors of the Ammassalik Eskimo, he told me what he thought of the **localisation** of the separate stories from olden times. He went over several of these with this question in mind. About many of them he had nothing to say (indicated by a question-mark in my list p. 381—384). About others he claimed that the event referred to in the tale had happened "here in Ammassalik fjord, or nearby" (marked A), in other cases he attributed it to the coast further south (S), in a couple of instances further north (N). If the tale told of inland-dwellers he pointed toward the west (*púane*), in the center of the country (I). His knowledge was very evidently based on old tradition, which often gained support from the fact that the names of localities mentioned in the story were known along this coast. A localisation of that nature is not especially scientific, yet Mitsuarniaŋŋa's ideas on the subject proved in noticeable agreement with the result which from a critical and comparative study would seem probable. It is characteristic that tales with a mythical content — such as *Asiaq*; the animal with the iron tail; *Niwaaŋiaq* (Navagiak) — were either impossible to localise or were attributed to the locality, "here". It is interesting that he placed the *Koopajeeq*-legend toward the north (Sermiligaq or further north), for the direction might indicate that the legend about

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[1] Cf. Rink II (1871) p. 207. [2] Rink II, no. 81. [3] Rink I, no. 21. [4] Rink I, no. 61, Kasiagsak. [5] Rink I, no. 88, Kagsuk. [5a] Rink I, no. 1 Kagsagsuk (= Holm). [6] Rink I, no. 14 (= Holm). [7] Rink I, no. 24. [8] Rink I, no. 10. [9] Rink II, no. 44. [10] Holm, see First Part p. 245.

the "Troll-woman of the Great River Folk", which, to my knowledge, is unknown in West Greenland, has reached Ammassalik from the northern part of the east coast (along the northern routes of migration?). *Koopaaq* is the Eskimo name for "a great river", west of Hudson Bay, and is used of several rivers in Canada and Alaska (Mackenzie River for instance), a fact of which naturally the natives of Greenland were ignorant. The meeting too, between *Uiárteq* "the circumnavigator of the land" and *Kúnuk* is claimed to be in the north — which agrees with the probable actual facts of the case, for Uiarteq sailed (according to the legend) along the west coast of Greenland and north of the great island thus returning home to Ammassalik from the north.[1] On the other hand — according to Mitsuarnianŋa — *Aqättiaq* (Rink's Aqigssiaq) and the *Iŋalilik*-legends belong to the inland toward the south. This tale about the inland-folk is well-known in West Greenland (of this Mitsuarnianŋa was of course ignorant), and must have travelled that way around Cape Farewell to the East coast. The same is doubtless true of the tale about *Uleewaitsiaq*, which is possibly the corrupted form of the name of a Norse chieftain from the southern West Greenland of the Middle Ages. The tale is an original South Greenlandic local myth which has reached up to Ammassalik. According to Mitsuarnianŋa this likewise holds true of the tales about *Qasiätta*, the hunting liar, and about *Aarääittiaq*, the figure who represents the apotheosis of the drum-contest custom. In the Golden Age of the Greenland Eskimo, South Greenland was the place where flourished that national custom of which there are only slight traces outside of Greenland. These are, no doubt, local legends from the south.

Each hamlet had its great narrator, or perhaps several masters in the art, — old men or women, who, in the long winter evenings, if nothing more festive offered, and on the suggestion of one of their housemates, would begin to relate, and from his or her place between the skin hangings of the platform, and while silence fell over the listening group, hold them spellbound with one tale after another. These artists, these tellers of tales, did not fabricate but piously preserved the traditions of their forefathers. They were the bearers and propagators of a literature which had never been expressed in the dead signs of letters but which breathed and lived in the fresh memory and warm hearts of the people. Through Holm's description[2] we first reached an understanding of the spiritual wealth possessed by these people in their customs and traditions; what it meant to them and what they lost when the great world on the south appeared to them and the waves of a foreign culture rolled in and wasted away the golden records of their past.

They knew how to recite in a curious epic-dramatic temper, with a power of mimicry revealing a mixture of calm and vivacity, a practical acquaintance with the effect of a variation in the tempo, of pauses and accentuation, of the rise and fall of the voice, of all the

[1] Cf. First Part, p. 331 (cf. 312).
[2] First Part pp. 125 and 229.

secrets of an "art intime" which made an evening in their hut a never to be forgotten experience for a guest.

Just as in West Greenland — where, in 1901, I spent similar story-telling nights in the natives' hut e. g. near Ilulissät, the great ice-fjord in Disko Bay — the power of recitation had attained its aim, if all the listeners finally fell asleep, and this results was considered very flattering to the story-teller's. — According to Francis Barnum the Alaska Eskimo hold the same view. This author gives an interesting account of the story-telling customs of the western Innuit at Tununa in SW. Alaska, as he heard them in 1891.[1]

"The Western Innuit, both old and young, are exceedingly fond of listening to stories. When all the inmates of a kazhga have settled themselves down for the night, usually some one will say, "Tell us a story." ..... Every village has some popular story-teller, whose thrilling tales serve to beguile the long winter evenings. ..... Generally the audience have all dropped off to sleep before the end of the story.

In many stories songs are introduced. These verses are without rhymes and, moreover, they often contain archaic words the meaning of which has been lost. Very seldom does a story contain any description of natural scenery. ..... Many stories contain accounts of sorcerers, ogres, giants, dwarfs, and mermaids..... In one story there is an account of how the fox became red through shame at being overmatched in strategy by a ptarmigan..... In nearly all stories the orphan boy is the hero who surmounts all obstacles and triumphs in the end.

Generally all stories close with the word *ētāugwēūk*. This is evidently an archaic term, the meaning of which I have never found any one who could explain. Many at the close of the story use *nănngnŏk* meaning 'it is the end'."

In East Greenland (Ammassalik), there was a customary introduction and close to each tale.

A. Introduction: *up·age·-una* (*up·aŋe·r-una*, *up·aŋie·r-una*) or *up·aŋe·rujoro·r-una* or *up·aŋe·ŋuar-a·^{i}se·^{w}na*, sometimes with a following *ta·magigie·^{w}na* ('the affair is the same too, in this story').

The root, *up·a*, seems to be the same word as is used in East Greenland to express a certain doubt or surprise that what is being told really is so (cf. p. 151, § 74). The ending, *-una*, refers to the content of the tale. The whole means about: "What shall we believe about it? But listen now to what follows!" or: "Believe in it, who will, now comes the little story as usual, listen now!"

B. Finale: *ta·wa na·woŋ* or *na·ŋioq* (*na·gioŋ* or *na·gioŋ*) or thus: *na·gin na·gin na·gioq* "Stop, stop, stop, that too, had an end!"

And at the very end is often added: *uke·ulokaji$^{k}_{ŋ}$ maŋ·in·erciartï-wokaji$^{k}_{ŋ}$* (*ukiuŋutakaje· maŋ·in·ertïwakaje·*) or *uke·ŋulukucsuŋ maŋ·iniciartiwokajé* (*uke·ŋialükucsuk maŋ·inerciartujokajé*) 'a poor means of shortening the winter, (and) a big thumped means of bringing the summer by driving out the frost.'

[1] Barnum (1901) p. 271—272.

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No. 214. The Woman who Married a Dog
or
The Origin of the Three Peoples of the Earth.

Teemiartissaq A. Ajukutooq B.
Mitsuarniaŋŋa C. Maratte D.

By far the larger part of this tale has already been published in Holm's no. 20 (First Part, p. 270) where it is called "The Origin of Kavdlunaks, Timerseks, and Erkiliks", and is localised at Ammassalik. *Kavdlunak* is the same as *Qattunaaq* in my version, or the customary name for Europeans (whether this is the original meaning or another people is meant). *Timersek* means "people who journey about the interior", and in Holm's version they are mentioned as the "cousins" of the Inuit. They are more kindly than the *Erqilik*, who are the born enemies of the Eskimo people and identical with the Indians of the North-west Territory.

This tale was first known from West Greenland through Hans Egede's[1] short version in his "Perlustration." Later it appeared in Rink's collection (1866, no. 17, supplemented in 1871, p. 150). In Egede's account the tale opens with an explanation of the origin of the first people ("an Inuk grew out of the ground and took a woman from a low mound of earth"). Egede is mistaken in believing that the Eskimo made this "fable" in order to render us foreign "Kablunat" laughable, for, according to Eskimo tradition, all the other peoples, even the Inuit are sprung from the relationship between the dog and the woman. However it seems that this idea is a fragment of an originally broader myth. According to the version from Baffin's Land[2], the dog swimming across and weighed down with stones, does not succeed in reaching the shore but sinks to the bottom, where *Sedna*, the goddess of the deep gives it a position as watch-dog at the door of her house. That this is no chance accident appears from Lyon's interesting tale from the Eskimo tribe living still further west at Iglulik[3], a tale which Boas has classified correctly by pointing out the fact that Lyon has confused the visit of the angakok to Sedna with the tradition about her origin.[4] We find that this woman of the sea, the mistress of the sea-animals, is none other than the deified "woman who refused to have a husband" and in Lyon's description of her house in the deep we again meet the dog: "Immediately within the door of the dwelling, which has a long passage of entrance, is stationed a very large and fierce dog, which has no tail, and whose hind quarters are black."

The tale about the woman who gave birth to dogs is a very old and widespread myth, most of all resembling the explanations, often used in the totem-institutions of the origin of an institution or a custom or of human beings themselves. In the first-named version from Baffin's land, "Europeans" are not mentioned by name but "the puppies sailed across the sea, where they landed is unknown." The other peoples, descendants of the litter of puppies, are part of them called *Ijiqat* (in Greenland *Isserqat*), part of them *Innuarugdligat* (just as in Greenland a people of dwarfs), part of them *Inuit* themselves.

The idea of descent from a woman and a dog is not only common to all the Eskimo tribes, but is to be found among the neighbours of the Eskimo

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[1] Hans Egede (1741) pp. 116—117 note. [2] F. Boas (1901) p. 165. [3] Lyon (1824) p. 362. [4] F. Boas (1888) p. 586.

and other even more remote peoples. Among the *Tinneh* Indians the idea is very widespread, where the western ones call *Tlingit*, "dog-people." It is also effective in the mythology of the Heiltsuk tribe of the Kwakiutl people.[1] Specially interesting it is to find the same myth in Eastern Asia among the *Ainos*. Here, human beings appeared (i. e. Ainos), after the world had emerged from chaos, by a union between a sailing woman and a swimming

A.

Uiliwa·tak·åt·åk aŋisortórtuokajé· pilersarniara·^{i}n[1] *nuliarta·rniasarniara·^{i}n ajä··^{w}r^{w}a·*[2] *nakiwiäta niŋa·^{w}tcane aŋisvake·tara·ŋata panim·e·k uica·nik iät·ilvi$^{l}_{s}$arpa· ajoqersa·ra·ra·*[3] *a·ma·se·n aŋisortortojokajiŋ panim·e uitsa·nik pe··^{i}arpa·^{i}t*[4] *it·eranik in·arpoŋ aje·$^{wa}_{o}$cenara·si·n uän·v·cakajiŋa·cen*[5] *a·^{w}tarpoŋ nakiwiäta e·araluartiŋo.*[6]

ta·wa oqarpoŋ: qim·ima uisarniarna aŋ^{w}e·rq^{w}a·tin uisarinvä·gin qim·ertiokajiŋ aŋerq^{w}a·tïokajiŋ*[7] *in·arpoŋ iliarniarput*[8] *qim·ertiwokaje· aŋerq^{w}a·ti^{w}okaje· pa·miŋike·tarter(una)*[9] *pania aneiarmat take·aria·me·ŋ* [falsetto:] *ɔ^{e}ɔ^{e}ɔ^{e}ɔ^{e} toa·niŋ iserpoŋ*[10] *aqaŋe in·arqip·oŋ torsv·me makerqeiarpun*[11] *torsv·p qerqane in·arqip·ut makerqeiarput*[12] *ise·tåp ata·ne in·arqip·ut makeiarpun*[13] *ise·tåp qa·iane isika·iɔqileq ta·^{w}na ile·tïŋo*[14]*: h h h h nakiwia ki^{w}t·ïk·a· in·arqip·ut makerqe·iät·^{s}alin*[15] *ta·^{w}tum a·$^{i}_{w}$na nuliätsame it·eqata· ca·ne·poŋ*[16] *in·arqip·ut it·e·arniarpun* tutike·tara uisa·riwa·*[17] *ajï^{w}ŋeqa·^{r} * qim·ea·rïarmat aji^{w}ŋ·eqileq* nulia·^{i}lerpa· na·rtulerpoŋ*[18] *qim·ime erniwoŋ qitër^{w}na·lerpa· na·rterqïta·lerpoŋ*[19] *ernerqita·rpoŋ qim··ime a·m·a martïŋota··rpa* na·rterqïta·lerpoŋ*[20] *ernerqïta·rpoŋ a·ma qimertïwa·jota·q piŋasïŋurpa·i*[21] *ciame·lïsa·nik ernerqita·rpoŋ ciamaŋ·erpa·^{i}t qitër^{w}nalerpa·^{w}t ciamaŋertïŋo.*[22]

i^{w}t·ekajï^{i}t·iŋ ne·rqartarnialermat·ik qima·woŋ im·ik·e·rt^{w}ätsia·imun nuliäkaín·ile[23] *ta·wa qarterpa·rtiwokaín·ik mercerpoŋ neʀenik im·ertarpa· cakine pajït·ora·*[24] *po·rtïŋo pv·mim·e cakiäta atërpe·larpa· niŋa·kaé·niŋ te··lɔrpa·*[25] *niŋa·kaie· qaqilara· erqïtarpa·i cakiäta amoatarpa·i ujarqe··lï·ilara·^{i}n*[26] *niŋa·wa a·^{w}takaé·poŋ nuliane urnikaík·a·*[27]

[1] Lowie (1914) p. 609. [2] K. Bahnson (1900) II, p. 677. F. Liebrecht (1879) 19 20, where, too, a similar myth from China is also mentioned.

dog.[2] As to this point it is worthy of note that the Japanese, the southern neighbours of the Ainos call a dog *inu* — plural *inu-yots* — and specially that a male-dog is *óinu*. Our Eskimo myth and the folk-names *Aino* and *Inuk* (in Alaska and on the Chukchee peninsula this word has the form *Yuk*), show a certain resemblance to the Japanese word. Is this mere chance, or are there deeper-lying reasons?

A.

A bold woman wrecked all the men she married. Great men and rich desired her(1), they wished her as a bride — she rejected them(2). When her father's possible sons-in-law were tempted (by her), he corrected his daughter (and) tried to teach her(3). The same over again. A mighty big-game hunter — from (the other) men who wished to marry his daugther, he took her away.(4) He lies down on the platform (with her). (But) — "It's as usual. She rejects at once, this time I was the unfortunate one!"(5) He goes off though her father would have been glad enough to keep him.(6)

Then he said (her father): "Take my dog as your husband! It desires [?] you."* — (She says): "I will have you for my husband, (you) great brute of a dog, so anxious to mate(?)!"(7) They both lay down to rest and they behaved properly.(8)—"That great brute of a dog, that one so anxious to mate, how uneasy and importunate he is!"(9) —When the daughter went out (and) he saw her: ɔᵉɔᵉɔᵉɔᵉ [the story-teller makes a sound with a falsetto voice] toward her, [and she?] went in.(10) The next day they lay again on their sleeping place, in the entrance passage of the house he [lay down and] got up again(11), midway in the passage they lay down again and got up again(12), below the opening to the inner door they lay down again and got up again(13), (finally) he came in [and lay down] above by the opening to the inner door, and seeing her(14) *h-h-h-h*! (he gasped) to make an impression on her father. Again they went to bed and as they were again about to get up(15) — look there! now he lay beside the housemate of his promised bride.(16) Again they went to bed (and) they desired each other [?].* He lay with her, she had him as a husband.(17) All went well* even though he was a dog, very well,* he began to have her as his wife. She became pregnant(18) and gave birth to a dog, that was her first child. Again she became pregnant(19), again she gave birth to dogs as before, this time twins.* Again she became pregnant(20), again she gave birth, this time to a litter of dogs, she got three(21). For the fourth time she gave birth and had four children. She got a litter of children, making (it) four children.(22)

As they began to wear too much on their grandfather, the dog fled with his poor wife to quite a large island.(23) There she sewed a large pair of trousers, these he (the dog) kept filling with meat to give to his father-in-law.(24) When he had stuffed it down he swam across. His father-in-law used to go down to the beach to him (and) receive the trousers from his ugly son-in-law.(25) He (the son-in-law) dragged them up and carried them in, the father-in-law pulled out the contents and let them (the others in his house) devour it.(26) His son-in-law went off to bring them (the trousers) back to his wife.(27)

cakia ernit·^{w}ane pajitcua·i awat^{s}érmiliserpa· neqinik pajï^{w}k·a· ernit·ane nuliamut[28] *nunamun talip·oŋ ernïta·catuajuän* it·ëkait·in atërpe··iarpa·^{i}n*[29] *paniäta nunamun (ila?) ie·arïiarmagin*[30] *it·ekait·e ip·alerpa·i^{n} nakerqia·^{i}nerpa·^{i}n nearqia·^{i}narpa·^{i}n*[31] *awam·ut qima·woq it·iwa nuliäkain·e tikip·a·*[32] *oqarpun ernita·rcitoa·ït·a nakerqia·^{i}na·eɛqa·ŋa*[33] *nulia oqarpoŋ nakerqïa·ta·iequnera·te·^{w}nor*[34] *torsua·qip·oŋ pania ka·t^{w}a·ieq^{w}a·^{i}t it·ek^{w}viäta paiɛqup·a·^{i}t*[35]

ernerta·rlertua·ijuisa atërpe·wa· kiamiartiwokaieät[36] *nunamun talianiaralüarpoŋ i^{w}t·ek^{w}aiəa ke·miŋa·t nutsv·siarpa·^{i}t*[37] *carqisa·ta ipa·lerpa·^{i}t i^{w}t·eka^{i}it·in tapup·a·^{i}t ne·ŋa·^{i}t*[38]

kisikajim·iŋa·^{i}na nulia oq(:) aŋitsokajiŋ·itsimik uwia ne·^{e}riarm·at·ik[39] *niŋa· oʀarniarpoŋa·^{w}na kisekajim·iŋ nak·iwiäta (it·eka·iit·ik) toquiarmat·ik ne·^{i}arïarmat·ik aŋitsokajiŋ·itsimik piniarta·kajiŋitsimik*[40]

ta·wa a·rqitciwiserpoŋ alukumiŋ ima·ne ikiwa·[41] *qiter^{w}n^{w}a·rtet^{w}a·iine itco·^{e}rpa·^{i}n ikilip·a·^{i}n ta·wa ajërpa·^{i}n*[42] *oqarpoŋ oko·a nåk·iwit·e sånåner ajërpoŋ sånånärt^{w}ïsé*[43] *a·^{w}tartip·a·^{i}n sånånarqit·ïŋo cånånålerpun nunät^{w}orame.*

NOTES. — Teemiartissaq had heard this tale in his youth from her preceptor in the angakok arts, Pikkin^{w}or, and she has retained the vivid characteristic style of the old man, as he in turn had doubtless heard it from his forefathers. The narrator may, of course, at will change small details slightly, either because his memory fails him or on account of a misunderstanding. Many characteristics have disappeared, and probably a few errors may be laid at Teemiartissaq's door. "The daughter shouted again," we read, but the story had not yet told us that she had shouted on an earlier occasion. The dog (the son-in-law) and the grandfather (the father-in-law) both set across to the islands. The conclusion about the peoples of the other countries of the world is fragmentary.

B.

pania uweqarneq ajorpoq. uweqarneq ajormat[1] *awit·arsiarmat an··iwiäta piwa·: uweqarneq ajorputit, qim·imik uweqarniatërna!*[2] *ta·wa qim·ia pe·rtune aʀe·k·ut pa·me·ter.*[3] *ta·wa unúm·age ise·^{i}te ata·ne·poŋ.*[4] *ake·tïiarmat aniwoŋ un·uqe·iarmaŋe v·narqita·ta qa·ne it·eʀåta sa·ne awalåpiane·poq (naterme).*[5] *ta·wa aniwoŋ, un·uqe·iarmaŋe tutip·a,*

The father-in-law, his presents to the grandchildren, he set out on the sea with it, — his present of meat to the grandchildren and to the wife. — He went ashore.[28] His many great and peculiar [?] * grandchildren went down to their grandfather.[29] The daughter remained up on land because she was ashamed of them [?][30], (but) they (the dogs) began to lick their grandfather. They almost overpowered him, they nearly ate him.[31] He fled off out on the sea, the old man returned to his wife.[32] He said: "Our many great and peculiar [f] grandchildren nearly overpowered me."[33] His wife said: "What a miserable fellow to let yourself be overpowered!" [?][34] The daughter shouted again: "They are so terribly hungry! they ask their grandfather to give them gifts."[35]

His many great and peculiar grandchildren came down to him, grinning and snarling[36], — he would, however, go ashore, the old grandfather, now at the mercy of their teeth, they pulled him toward them, one pull after another,[37], his kaiak began to slip away (from) them, they took it and the grandfather in the same bite and eat him and all of it up.[38]

"How did that come to pass", said the wife when they had devoured her husband. "He was not a great man."[39] — The son-in-law said, he also: "Why did it happen? They killed their own father and devoured him because he was not a great man, not a great hunter."[40]

After this she cut out and prepared the sole of a boot (and) put it out on the water.[41] She was ashamed of her own children (and) put them aboard. — Then they could not withstand her.[42] She said: "These and the father were not clever at working, may you be skilled artisans."[43] She sent them away, commanding them to work, and they began to work in their own country.

*(7) Anacoluthon, *qimima* should, as object, be written *qimera*, but the form is correct as the subject of the subsequent *aŋʷe·rqʷa·tin*, probably < WGr. *aŋo·rpoq* 'needs to follow the course of nature; shites' (used here of sexual passions?). — *(17) WGr. *iɣ·iŋup·oq*. — *(18) i. e. the copulation progressed succesfully. — *(20) If the transitive form *martiŋota·rpa* (*-pa*, error for *pa·*) is not due to a slip the same word must be understood as is used as the object of the following transitive verb, — *qimertiwajota·q* 'the new litter of puppies.' — *(29) Perhaps < (WGr.) *-arsuk* 'peculiar' + *-s·uaq* 'great, big' + *-rajik* 'wretched.'

B.

The daughter could not keep any husband. Because of this[1], once when she was living divorced, her father said to her: "You cannot keep a husband, take a dog for a husband!"[2] Then the dog was let loose and the following day it lay at the entrance to the house.[3] Then when it grew night the dog lay on the bottom of the house passage.[4] When day began to break it went out. The next night it lay on the lamp in front of the platform (on the floor).[5] Then (during the day) it went out, but the following night it lay beside her (on the platform and) took her to wife.[6] She then be-

nuliäta·riwa·.(6) *ta·wa me·raqalerpoŋ amértakàn·iŋ. amértasv·neranik,*(7) *ta·ʷtuma nakiwiäta qimap·a·. im·ikit tupeqalérpoŋ.*(8) *ta·wa qitipine pip·ut ta·ʷko qim·in nv·tuarmun.*(9) *neqe peqaŋilaq, me·ra·i neqeqaŋ·it·ät kät·e··qa·t.*(10) *nakiwia qit·ipimin a·ʷtarpaŋ, po·mip·oŋ.*(11)

tikim·àt qarte·n im·erpa·ⁱt nᴇʀ*imik a·maqa·ⁱnit·e* ta·wa tät·iwa a·ʷtarpoŋ kakät·iŋo, tikip·oŋ*(12) *tikim·àt me·raŋue ne··wa·t*(13) *ta·wa nv··put. a·ʷtaqip·oŋ, pv·merqip·oŋ.*(14) *tikim·àt qartʷe·la·ⁱt im·erpa·ⁱt neqinit·e nunaka·ta·nit·e.*(15) *tapíka a·ʷtarpoŋ, a·ʷtarame kiwilerpoŋ, ta·wa* sᴇʀ*·awoŋ: ia··· ia··· put·ät·a··· put·ät·a···*

ia··· ia··· toqucaŋiciwa··· toqucaŋiciwa···

ia··· ia··· qim·iowa··· qim·iowa···

ia··· ia··· ase··na·woa··· ase··na·woa···

ia···

ta·wa tikip·oŋ, put·ät·arpoŋ. nuliäta amo·a·lerpa·ⁱt neqé, nunaka·t-siakaje·!(16) *ta·wa pula·rneq cua·rpoŋ. me·raŋïwät neqisa·rïp·ut.*(17) *it·iwa pajït·ïne tikip·oŋ, me·raŋiwät aterpe··wà·t it·itik, ta·wa saq·isa·ta qa·ia alït·orpa·t.*(18) *ila·sa ke··wa· a·ma ila·sa ke·rqi·iarpa·,*(19) *ne··wa·ⁱn. qiŋ·ar-qit·iŋo an·iwiäta me·rqane a·ʷtartalerpa·t,*(20) *atígome ta·wa ima·nin ikilip·a·t.*

a·ʷta·lermata an·iwiäta oqarpoq: nakiwíce sánaneq ajërpoŋ, im·e sᴀ*nàqartuse piŋeᵘma·rpuse.*(21) *awalàk·ame qàt·inaŋ·erpoŋ. ila·i a·ʷtar-qilerput tapo·a, aniwiän oqarpoq:*(22) *nakiwíce aŋïniarneŋ ajerpoŋ, im·e· aŋinïarqartuse piŋima·rpuse.*(23) *a·ʷtaramik timerse·ŋ·erpoŋ, aŋïniarner ajïʷŋ·ität.*(24) *kiŋornase·n a·ʷtaqilerput ta·woa po··a, ta·wa aniwia oqar-poŋ:*(25) *nakiwíce ak·e·rner ajërpoŋ, ak·e·rtuse* piŋima·rpuse; im·e ake-qaʷt·use**(26) *ak·e·rtuse. ta·wa tikik·amik tap·oane erqiliŋ·orpun**(27).

Notes. — *(12) The story does not indicate here, — but it may be seen from Mitsuarniaŋŋa's variant, — that the one who fills the trousers with meat and later with stones and meat, is not the son-in-law (the dog), but the woman's old father. First with this in mind is there any sense in the closing reply,

C.

qim·iniᵏ uweqarter.(1) *u·niŋinʷaʳ ajëʷaep·oŋ*(2) *qim·imiŋ uisa·rni-ätˢa·rïto*(3) aʀᴇ*·kut qim·ine pë·rsimam·at noqaqip·a·*(4) aʀᴇ*·kut qim·ia pë·rqim·at isersimawoŋ*(5) aʀᴇ*·kut qim·ia përtine e·ʷne tutip·a·*(6) *nuliar-*

gan to have children, many at a time. Because there were so many[7] her father left her. She lay in a tent by herself.[8] Then these dogs came from Qittipik to Nootuaq (Great Ness).[9] There was no meat. (so) the children, who had no meat, suffered greatly from hunger.[10] The father [the dog] set off from Qittipik, he swam across.[11]

When he reached the other side he filled a pair of trousers with meat and blubber*, then journeyed thither carrying the burden on his back (in a strap bound about the head) and reached the place.[12] When he reached it he gave the small children food.[13] (Time passed and) they ate it up. Again he journeyed forth, again he swam across[14], (this time) after his arrival, he filled the trousers partly with meat, partly with stones.[15] From up there he went off, on the way he began to sink. Then he chanted a spell:

ia—ia—, the bubble, the bubble!
ia—ia—, I (it) shall not die!
ia—ia—, the amulet in my collar
ia—ia—, now saves me at once from destruction[?]

Then he again floated on the surface of the water and the wife hauled the meat and the stones ashore.[16] After that his visits ceased. However the children missed meat and (other) food.[17] The grandfather now came out with gifts, the children went down to the beach to receive their grandfather and began licking his kaiak cover[18], some set their teeth in him, others bit him again and again all over his body.[19] They ate him up. Inflamed with rage the mother began to send her children out.[20] She placed them on the ocean on the sole of a shoe.

As the first went away the mother said: "Your father was incapable of handiwork of any kind, you grow up and become skilled artisans."[21] They sailed away and became the *Qalhlunaat* [Europeans?]. The next journeyed up there, inland [westward] and the mother said to them:[22] "Your father could not hunt seals, you grow up and become skilful hunters!" They went off and became the *Timerseet* (inland-dwellers), who are skilful hunters.[24] Finally those remaining began to leave for the northwest and the mother said:[25] "Your father could not avenge, you grow up and become skilful avengers! Practice revenge on your own ennemies!"*[26] When they came to the land in (or up) there they became the *Erqilhlit.*[27]

that the children's father (the dog) was incapable of avenging himself. — *[26] *akeqaʷt·use* better *akerqáʷtase*, pl. of *akeraq*, 'enemy' with suffix *-ta* 'belonging to you.'—*[27] This is the W. Eskimo name for the Tinneh (Athapascan) Indians.

C.

The woman who married a dog. She was unable to stay married to any man.[2] And (then) "marry the dog!"[3] — The next day, he [her father] untied the dog and tied it up again.[4] The next day when the dog was untied it went in (into the house),[5] the next day the dog which was untied lay down (on the platform) by the people,[6] he took her to wife, he began to mate with her,[7] she began to have

ta·ŋiwa· nulia·rïlerpa·(7) *qim·ime·ŋ uweqalerpoʀ na·rtülurpoʀ*(8) *erneqiartalertine erniwoŋ ciamaniŋ*(9) *qiterʷna·lerpa·ⁱⁿ im·ik·e·rtuätca·me ika·rtip·aⁱⁿ*(10) *im·ik·e·rtuät·ᶜa·me nunaqalerpoŋ*(11) *at·ike·tarmata it·ikʷaít·ikwɔ̀·ᵃi̯ätá paé·ɔ·ᵃra·ʷt*(12) *saq·isa·ta qa·i̯a ip·a·te·ⁱa·ra·ʷt*(13) *aʷt·ʷa·ra· ciwitse·ŋitsᴇʀ niŋartoa·joät*(14) *qim·ertiwa·je pv·mim·e tika·it·a·ra·*(15) *cakiäta qartilʷertujokae· neʀís·aniŋ im·ertïŋo*(16) *niŋártoá·jᵒäta aʷt·a·kara·ⁱⁿ pv·mim·iᵏ ima·gin*(17) *at·ume at·ame tikim·ȧn sertᴇʀe·lertïŋo*(18) *qartilertijokaje· nunaká·tᶜa·niŋ im·erpa· neqís·ät qát·e··lït·iŋo*(19) *niŋártoa·i̯ʷäta kakät·oŋo pv·mit·ine aʷta·ʷa·reqa·ⁱᵗ*(20) *kiwilertïnʷe seʀ·aŋa·i̯tsiaq it·e··lʷertíŋo*(a)(21) *erqamin·ik tika·ip·oŋ*(22) *nuliäta amoa··rniarpa·ⁱt ila·ⁱⁿ nunaka·tsiartïjokaje̯än*(23) *suna·pa·ʷna sakiäta kip·isaraluara·*(24) *kiwilertïne tikeqʷarter a·tsa·te*(25) *ít·ikajíse tike·ⁱpȧt aɹisártʷïɔrïsé·n*(26) *tike·ⁱarmat näs·a·i̯ät qaqé·ⁱarmata saq·isa·ta qa·i̯a ip·atülerpa·ⁱn*(27) *ip·a·ⁱnartïŋo it·ikait·iᵏ naqísiarpa·ⁱⁿ*(28) *an·iwiäta qitërna·rtin·e ila·ⁱⁿ aʷtartip·a· alúkumeᵑ saq·isaralertiŋo*(29) *(ilaⁱn) ít·ikʷaíse sänänéŋ nȧk·iwísilé sänänéŋ ajorpoŋ sänänerlertise pi̯ᵉŋima·rpuse*(30) *ila·ⁱn aʷtarte·ⁱartiŋo nȧk·iwice aŋinʷneŋ ajorpor aŋi·lu̯artertise piŋima·rpuse*(31) *ila·ⁱn aʷtorterqip·a· nak·iwíc·e ake·ŋilaq ake·rtuse piŋima·rpuse.*(32) *na·woŋ.*

ila·ⁱⁿ qat·una·niŋ, ila·ⁱn timerse·n, ila·ⁱn in·ertiwin, ila·ⁱn erqilin·iŋ.

Notes. — *(21) *it·e··lertiŋo* seems rather to indicate the way in which he repeats the magic formula: formally speaking it could remind us both of the roots in *it·o·rpoq* 'to be ashamed, to omit from shame,' and *it·era·*, 'keep something in preservation, keep it holy, use it only on solemn occasions.' — *(24) Cf. WGr. *kip·oq* 'sinks down together with something other'< *kiwi-* 'sink.'— *(30) 'Your grandfather.' This is doubtless only a lapse of memory, or slip of speech causing the story-teller to name the grandfather here and he corrects it at once by adding 'your father,' (the dog). — *(33) 'Four races.' In Boas' variant from Cumberland Sound (1901, p. 167) the Inuit themselves are named: among the four peoples. The others are the Europeans, *Ijiqat* (Gr. *Isserqat*) and *Inuarudligat* (Gr. *Inuaruʟ·ik·at*).

[*α*]

No. 215. The Sun and the Moon.

Mitsuarniaŋŋa, January 1906 A. idem, May 1906 B. Aleqaajik C. Akernilik (DD and Phon.) D.

The earliest recorded version of this old Eskimo myth of the sun and the moon that I know is found in Paul Egedes Journal (pp. 53—54) for the year 1735 and is noted from Godthaab Fjord. In this the moon is called *Aningat* or *Anningasinna*, and the sun, the sister of the moon, *Malina* or *Ajut*. According to West Greenland tradition the myth is localized near the big ice-fjord

the dog as her husband. She began to be pregnant,[8] and when her time had come she gave birth to four children.[9] She let them be placed over on quite a large island,[10] (and) on this quite large island she began to live.[11] When they were out on the sea their grandfather used to bring them gifts,[12] they liked the cover of his kaiak.[13] He departed. Not long after this his son-in-law (arrived),[14] that big bad dog swam as hard as he could.[15] His father-in-law was filling his own big trousers with meat,[16] the son-in-law departed with this swimming across the water.[17] Another day when he came he (the father) fooling him (his son-in-law)[18] filled the big trousers with stones and placed the meat on top.[19] Carrying it on his head, the son-in-law went off, swimming out alone.[20] Sinking he muttered[?]* a little magic formula[21] (and) in a pitiable plight reached his home.[22] His wife began to haul out (the contents) and got some of the big ugly stones (out):[23]—"what does this mean?"—(she understood that) her father-in-law would have make him sink and drown.*[24] In a sinking state, arriving for the first time—now take care![25] [Turned to the children]: "When your wretched grandfather comes you shall lick him down[?]"[26] — When he came (and) the things he brought with him were brought ashore, they began to lick the cover of his kaiak.[27] Constantly licking more and more they gradually pressed their grandfather down.[28] The mother send some of her small children off on a journey, giving them soles of boots as craft.[29] Some of them [she sent away saying]: "Your grandfather* and your father could not work. You shall grow up and become skilled workmen (with your hands)."[30] Others she sent off (saying): "Your father was not clever at hunting. You shall grow up and become (clever) hunters."[31] Still others she sent away (saying): "Your father did not avenge himself, you shall grow up and avenge yourselves."[32] Here it ends.

(Addition:) (These dog-people became the ancestors of four races), some of them *Qattunaat*, some *Timerseen*, some *Innertiwin*, (and) some *Erqittit* (plural of *Erqilik*).

D.

Besides the three complete variants I have some very fragmentary notes from Maratte's dictation (May 21, 1906). The description of how the dog gradually approaches the woman is portrayed in great detail: *ke·sa userpoq* 'at last he pulls off his boots to lie down on the platform.' He lies with her (*kujap·a·*) and she becomes pregnant (*ilimiaqa·lerpoq*). The children are placed out on an island. The swimming dog which is about to sink is rescued by a magic formula, etc.

[α] No. 215. The Sun and the Moon.

(Ilulissät) in Disko Bay. The tale, in Egede's version, opens by relating how the brother and sister were wont to play with other young people in a snow-hut covered by a roof of skins, "just as young people's play-houses are in the winter." This is one of the very few instances in which the Eskimo *qashse* is mentioned in the traditions from West Greenland. In the main the tale resembles the East Greenland versions which follow, but I must mention as a characteristic of this local version the fact that the torch of the brother

was extinguished, "therefore he looked like a glowing ember and can not shine like the sun." The moon pursues the sun around the house, and they only ascend by degrees. While they are still circling about the house, and during the pursuit the sun cuts off one of her breasts with her knife (*ulo*) and shrieks:

"*nerriuk kissima! mamarinerparma.*" Eat that! Perhaps you find me alone to your taste?

The sun got higher up into the sky than the moon; during the seasons when the moon is not visible, he resorts to the earth, where he drives in sledges and hunts for seals.

A later version from West Greenland (the same locality) is to be found in Rink, but in a somewhat altered form. In his notes on the subject, Rink calls attention to the fact that this myth[1] agrees with a similar one from Pt. Barrow, northern Alaska, in which the cry of the sun is found almost word for word as given above, or as in his own version from North Greenland:

A.

un·um·aŋe aniŋa·p seʀe·rne ornik·aluarpa· sʀe·rne in·arsa·raluar pa·(1) *it·e iluane seʀe··p ilisa·lerame·ŋ o·lorpe*(a) (2) (*neʀ·ileo·màt*(b)) *awan·e pa·lerpa^{i}t at·arterpa·*

aʀe·kut qa·$^{w}_{g}$riarmat serernip siput·ujokajik matsat·ertiŋo(3) *qiluät^{s}-a·mik kapit·oŋo ik^{k}e·^{i}arpa·*(4) *mit·ïwakane pe·rtïŋo anine milërpa·*(5)

pe·maqa·ma it·ïäqa·ma una piniaqe·

ania anit·unile a·^{w}torta·ras^{w}erte(6) *aniŋa·p siput·ojokajik qiluätca·me kapit·iŋo mat·at^{s}ertïŋo*(7) *ikiniakit·a·me·ŋ malit·iŋo a·^{w}tarpoŋ*(8) *qamis·-ia·ra· qamit·ertorname·ŋ aŋiartiŋ·is·iarpa·*(c) (9) *qamiq·a·ŋat sipuküitara·ŋ-ameŋ*(d) *ikik·a·ŋame·ŋ sivisiä atit·ä^{w}t·iŋo*(e) *qamic·ia·ra·*(10) *qimas·iarmaŋe ma·wa·^{i}naq unis·iarpoŋ*(11) *une··a·me tikérqinísiarqa·*(f)

VARIANTS. — (a) *o·lortopik* (b) *neqele·emat* (= *o·tsim·at*) (c) = *e·rpa·* (d) cf. *sipuŋa·* (e) *siwiciä atertiŋo* (f) *tikerqiŋiciarpa·*

B.

un·uame qamim·ate qamiŋa··tulermata(1) *seʀernip mise··lerpa· tik·^{h}a·p ornik·a·*(2) *ornim·aŋe at·aŋilerpa· anine ilisa·lerame·k*(3) *so·rto·na aniŋa* pa^{w}k·ime at·ersuit·une*(4)

at·^{w}erame·ŋ aʀe·k·ut ike·iarmata(5) *takv^{i}orniarpa· ana· pa·rtulit·ijo-kajik*(a) (6) *siput·ujokajik macat·ertẽo qilímiŋ kapit·iŋo ikitsertiŋo*(7) *ikim·at qamiaŋaŋin·armat* (*qamin·awia^{i}n·armat*)(b) *mit·ïwak·ane pe·rtïgo*(8) *anine aniŋa·ne milërpa·*

[1] Rink (1866) no. 54, and (1871) p. 207.

"*tamarma mamarinerparma una neriuk.*" "You seem to find my entire person to your tast, eat that!"

The agreement was later substantiated from SW. Alaska too (lower Yukon), from whence E. W. Nelson[1] quotes a version of the legend in which the same expressions appears, almost word for word ("If you desire me, eat me!"). We conclude then that this is a very ancient and common Eskimo myth.

Finally we have from East Greenland Holm's version from 1884 (see First Part, p. 253, no. 10) and mine which follow. Holm's version has retained several characteristic details, wanting in mine, for example, the moons 'ice-scraper' (*sermiaut*), his old name, *Ijakak*; the sparks which he blows from his glowing nose become stars; sometimes he goes down to earth and catches seals. — I also noted this myth from North Greenland (Umanak) in 1901; see Phon. Study, 274—275.

A.

When it became evening to him, the moon wished to visit the sun (and) lie with her in the house.(1) When the sun began to recognize him, she smeared one of her hands with soot from the pot (and) wiped (rubbed) it off on him.(2) When day began to break the following morning the sun moistened a great lump of lamp-moss (with blubber-oil),(3) put it on a long stick, and lighted it.(4) She cut of her breast and threw it over to her (elder) brother:(5)

"Since you wish me, since you are desirous of me, take this!"

As she went out and started off at great speed,(6) the moon (brother) moistened thoroughly (with blubber oil) a great lump of lamp-moss and put it on a stick,(7) quickly set a much too little spark to it and followed her, departed.(8) (The torch) keeps going out, it prevents his overtaking her;(9) for when it goes out, when he then keeps blowing hard on (the moss), and (wishes) to light it again, when its durability is used up, it goes out a moment.(10) When she (the sun) goes further from him, he is wont to stop just near here;(11) by stopping he is prevented from reaching her.

B.

In the evening, when they put out the lamps (and) when they began the play of "putting-out-the-lamps"(1), the sun began to feel that a man came to her.(2) When he had arrived she placed herself beneath him.(a) (But) as she began to recognize him,(3) as though he were his elder brother,(a) she touched him with her wrist.(b)(4) The morning after she had touched him, when they had lighted the lamps,(5) she saw that her wretched elder brother had many soot marks.(6) She moistened a lump of lamp-moos, stuck it on a stick and lightened it.(7) As it burned brightly, because it was never to go out, she tore of her breast(8) and threw it over to her elder brother (the moon):

[1] Nelson (1899) p. 482. (Cf. p. 481.)

una pinia·k il·e·qarma (itsiəqarma) [c]

aneiarmȧ$^{t}_{n}$ aniŋa·p siputujokajik masät·eqilërniake·ta·me·k [d] *ikitsera-me·k* [9] *malit·iŋo at·^{w}a·ieqa·ŋ ikicimamearnane* [e] *qamike·tarpoŋ* [10] *sipu-jokae·tarmaŋe ik^{h}e·qike·tarpoŋ* [11] *qamit·ëra·ŋame·k sipuqöt·a·rame·k iker-qiŋ·iwake·ta·ra·* [12] *naja·ta qimakajeqin·armaĝe ma·wa·^{i}n·aq una·iəqe·n·-arpoŋ* [13] *ta·ma··tïmik seʀe··q uasin·e·woŋ aniŋa·k qanin·e··tune*

Variants. — [a] *pa·rtalit·iwokajik* [b] i. e. *qamin·iwiarsartiŋo* < *qamit·arter* [c] (g—h) *mamaqarma* (*-qa·ma*) *tama· mama·ŋ·a* [d] = *orcumik masatierniake·-ta·me·k* [e] = *iŋam·e·arnane qamip·oq*

Notes. — * [1] The name of the moon *Aniŋa·k* (*Aniŋa·q* or *Aniŋa·t*) seems in itself to mean 'her older brother.' — * [2] < *pa^{w}k·it* (WGr. *paf·ik*) 'wrist.'

C.

seʀenerte aneŋa·te neaŋe·pun [1] *najaŋe arnarserneq tutin·eq qataŋi-aŋiwa·* [2] *kisiäne at·ane tutikajeqa·ŋ* [3] *ana·ta kujäleqim·aŋe at·am* [?] *ili-sa·ŋila·* [4]

ikim·ata take·· pa·rtilit·iwokajik [5] *qialerpoŋ kaŋin·erme·k imaŋe··-ia·me* [6] *mama·^{i}tïŋo kujȧ*[··]

mama·qarma ne·tïŋo mamaqin·iȧŋ·a

mamaqarma tama· mama·ŋ·a

ta·wa ne·lersȧ[ŋ·?]*ila· ta·wa aniŋa·p seqerneq nuliarse·ŋaluarpa·* [7] *nuliarse·tiŋo malik·aluarpa·*

D.

qamip·un to·rnilerpoŋ aniäta najäne urnip·a· arnarsertiŋo [a] *anine ililа·ria·me·k pa·miŋ at·erpa·* [b] *anine pa·rarter takiwa·* [c]

take·ia·me·ŋ sawim·iŋ ulumik mit·iwaŋa kapiwa [d] *kape·ia·me·k anine milerpa·* [e]

mamara·ma mama·ciwarma mama·riŋ·a [f]

sipútiokaje· ea·ta orsumik ikitsiarpa· ikip·oq [g]

aniata a·ma ciput·iokaje· te··wa· orsumik aki·$^{l}_{s}$ertiŋo [h] *malita··riar-tuɹik naja· tiŋiwoq* [i] *qilam·un a·^{w}tarpoŋ* [j] *qamin·ane tap·oa tikip·a·* [k]

"Take this since you have appetite for me!"
(or "since you are so desirous of me!")

As she started to run out the moon began with a great to-do to moisten a lump of lamp-moss (and) light it[9] after which he started in pursuit of her in all his might, — but unfortunately it would not burn, it went out again and again.[10] As often as he blows on it, it again catches fire.[11] As it keeps going out he blows on it again and again and makes it catch fire again a little.[12] Everytime his younger sister again goes further away from him, he keeps stopping again, just near here.[13] That is why the sun is further away when the moon is nearest (the earth).

Cf. no. 5 (p. 190, note 23). It would otherwise be tempting to believe that this word is an error for *pa·^{w}me* (or some other form of *pa·^{w}q*), 'with soot.' *Aleqaajik* gives that explanation in her commentary.

C.

The sun and the moon, were a younger sister and older brother.[1] He had no satisfaction, it is told, in connubium or copulation with his sister[2], but he often had copulation with strange women.[3] When he, her older brother, lay down beside his sister, they did not recognize each other [?].[4] When the lamps were lighted: "Look at him! he, who is so sooty, the brute!"[5] She burst into tears from shame. When she had ceased weeping,[6] to express her displeasure over [?] the fact that he had lain (with her) [she exclaimed]:

"Since I taste so good to you, taste me so much that you devour this!"

"Since I taste so good to you, devour me entirely!"

Thereupon . . . . (?), thereupon the moon wished to hasten away to make her his mate.[7] To get her for his mate, he pursues her, though in vain.

D.

In the translation some of the variants from the phonograph are used.

They had put out the lamps (and) their angakok began to summon spirits. The older brother came to his sister to lie with her.[a] When she became aware that it was her brother, she smeared him with soot [Phon. across the back (?), (and) after she had smeared him, they lighted the lamps].[b] Then she saw that her brother was sooty [Phon. sooty across the back?].[c] When she saw that, she cut with the knife, with the ulo, her breast away[d], and after she had cut it off, she threw it over to her brother [saying:][e]

"As I taste so good to you, as you taste me so lustily, taste me!"[f]

The support (?) of the lamp-moss she dipped a little into the blubber-oil [in a burning lamp?].[g] Her brother took also a piece of lamp-moss (and) kneaded it in blubber.[h] Pursuing each other his sister flew up into the air.[i] She rushed off to the sky [Phon. up there to the sky, up there].[j] Without its going out, she came up there [Phon. and she had fled up there],[k] her brother followed her,[l] [Phon. constantly following her, little by little he reached the sky with

aniäta male·ɪarpa·(l) *tap·o·a tikiɹa··luartine qamip·oŋ*(m) *ta·wa aniŋa·ŋitsiarpoŋ (aniŋa·ŋerpoq)*(n)

Variants (Phon.). — (a—b) *anine ilisa·ria·me·k pa·-pa·mik* $^{k}_{q}$*atcu*^{r}*pia*$^{n}_{m}$*i*^{k} *atserpa· at·eɪarmaŋe ikip·ut* (b—c) *aniame aniäta amertata· pa·ror*[?] *atak·inime·lor*[?] *pa·rartseq* $^{k}_{q}$*atcurpiane pa·rarter* (c—d) *mit·iwak·ane* ^{q}*ut·sertine kipiŋiät·a·me*[?] (d—e) missing (e—f) *mamara·rma mama·*^{re}*-mamaʀɪŋ·a* (f—g) *siput ikit·ilerpa ikit·e·ɪa·me ikip·oq ea·ta* (g—h) *aniäta siput ikip·*[?] *ut·ume*[?] *akiler-*

[α] **No. 216. Asiaq (or Asiaŋ).**

Teemiartissaq.

During the period when Teemiartissaq was learning to be an angakok, she sometimes received instruction about Asiaq, the rain-god of the heavens, from her younger brother.

Another explanation of the rain is given from the West coast in Paul Egede's Journal (for 1737) p. 95, cf. Cranz (1770) I, p. 260.

Asiaŋ cilaŋer^{w}*naq ajortorto·kaje·*^{k} *apertualikajeqim·at*(1) *ajïlermat ka·likajeqa·*^{i}*t oqa·ɪarpoŋ ï*^{w}*t·in aŋak·eŋ*(2) *pe·ɪarpa·ɪ quisiarternia·*^{i}*k asia*^{q}(3) *to·rnilekajeqa·r e· at·a oqarpor*(4) *ilim·arpe·csaŋa· a·*^{w}*tarpe·wa· ornik·a· ornik·a· ornik·a· ornik·a·*(5) *ta·rta·*^{i}*sa eaqate·ga·t tap·o·a tikip·a·ɪ iserpe··wa·*^{i}*t*(6) *o*$^{(·)}$*ata·ne uertiwakaje·*^{w}*nik pat·ap·a·* micsilera·*(7) *uine kaŋ·e·*^{w}*ŋ·a· ï*^{w}*n·ale pat·ät·iwa·*^{i}*lïtara· qóʀut·aŋá·* (= *qoqórsará·*)(8) *ta·*^{w}*tuma ilim·artip taki*$^{s}_{j}$*erniarpa· o*^{w}*á. o*^{w}*á. o*^{w}*á.*(9) *ï*^{w}*n·ale o*^{w}*a·rtortoa·*^{i}*lekajeqileq*(10) *mise··rerniarpa· órso·iäŋi*$^{w}_{n}$*á* asit·e*^{r}*p o·wia*(11) *qarner tukiŋaler taki*^{w}*n·ita·ɪ ta·*^{w}*ko*[-](12) *qulere·ŋ*

ta·wa ta·^{w}*na ilim·arter oqarpor quise·artorpa·*^{g}*in apertewal*$^{i}_{e}$*kajeqim·at ka·likajeqim·ata quiniät*^{s}*e·*$^{w}_{ɪ}$*in*(13) *asiar oqarpor a·paqa*$^{r}_{g}$*aria·rti*$^{w}_{g}$*a*(14) *ise··tame* timerserqi*^{w}*t*^{w}*a·** map·erpa· at·e·lertoókajiŋ*(15) *e·nermiŋ cimerneŋ te··mit·i*^{w}*akajik*(16) *ilïwane* po·rpa·*(17) *ac·in*^{w}*a··sa·taliŋ ise·tame timerserq*^{w}*ita· map·e·a·me·ŋ*(18) *nak·artaja·rteŋo oqarpor nakárne··siɡin*(19) *a·*^{w}*tarpoŋ qawoartiwoka*^{j}*it·e awoartiwoka*^{j}*it·e po·*^{w}*artiwoka*^{j}*it·e*(20) *uk*$^{o\cdot}_{u}$*in* so·rto qim·ia alutucsät qula·niŋ*$^{(·)}$*a·ne takiwa·ɪ*(21) *asiaŋ oqarpor säk·oän takïli*^{w}*ce·tin*(22) *take··*$^{ga}_{o}$*rniarp·aɪ cila·rqa·rti*^{w}*ne* oe·rserter** im·ik·ami qialïwa·lïcsami*^{k} *nät·*^{w}*ariana·me·ŋ unip·oŋ*(23) *ta·*^{w}*na im·ilerpa· qialïwartiwokae·nik ulïk·a·rpa·*(24) *te·misikaje· pa·ɪa uät·ap·a·* nuc·ut·orpoŋ asit·ap qula·*^{i}*niŋ (te·miŋa·) amoasarpa·*(25) *amoarame amoarame amoarame siwicikajetarter qaqip·a· imalit·ïwokajik*(26) *asit·äp te··wa· te··rüa·me·ŋ oät··

it] (but) when he had arrived up there, the fire went out (in his lamp-moss)[m]. So for a short time there is no moon.[n]

toa anigame ikikit·ue[?] *oqutsumik*[?] *ikip·a·* [h—i] *ike·ɨarmaŋe naja· tiŋiwoq* [i—j] *ᵏkilermut tap·o·a tap·oa kilermut* [j—k] *tap·o·a qa· teŋia·me·* [k—l] *aniäta male·iarpa·* [l—m] *malit·ïŋo malit·ïŋo kilermut tap·o·a tike·lüterpa· aniäta tike·ɹüaraluartïŋo qamip·oq* [m—n] *aniŋa·ŋip·oq*

[α] **No. 216. Asiaq, the Rain-God.**

Asiaq is in an ugly temper, there is much to put up with because too much snow has fallen,[1] (the weather) has become worse, (and people) are beginning to suffer great hunger. (Then) says one: "Thou art an angakok!"[2] — He (the angakok) can remove them (the misfortunes) — "make him urinate! (him up there with) Asiaq."[3] He (the angakok) begins to summon his spirits. Another person says:[4] "He is going to fly through the air to her, he journeys up to her, he consults her! he consults her!"[5] — His spirits accompany him; they come up there, they go into her.[6] In there on the other side, she (Asiaq) pats her big husband,* she tries to make him smaller,[7] she is ashamed of her husband, yes, she gives him a sound slap and orders him to make water.[8] The other, the flier, looks on: 'Oh dear! Oh dear!' (like a child whimpering from hunger or pain)[9] so the other (Asiaq's husband) always cries.[10] Then, at once, she begins to make him smaller (saying): "He there, the greasy hunk of stone!"* Asiaq's husband[11] has a screwed mouth, her eyes (and in the same way her breasts) [lie thus: instead of thus . . .][12] the one lies above the other (in a vertical line).

Then the one flown hither, (the angakok) says: "I have come to make thee rain urine! For too much snow has fallen (on the earth); (human kind) have begun to suffer great hunger. Let there be urine-rain!"[13] — Asiaq answers: "Get me more blubber!"[14] A depository** at the inner end of the house passage,* she opens it — one so large [as is shown][15] a mitten, soaked in lamp-oil,[16] [she takes it out, and a great bag] into its inside* she stuffs the mitten.[17] Provided with a leather strap which belongs to it, after she has opened the depository at the inner doorway[18] she throws it down (and) says: "Through the trap-doors!"[19] Away it went. "Both the most northern and the most southern and the most western[20] — bow thy head!"* Like a dog — when they lick up something with their tongue, — from the height up there they [the angakok and his assistant spirits] see it [the mitten].[21] — Asiaq says: "Them, down there ye shall see!"[22] They got to see it (the mitten), moving on the bottom of the air (?)* seeking (contents) (?)** (and) in its bag when it has, luckily enough, got a white whale, it stops.[23] It puts it in there (in the bag); with a large white whale it fills it.[24] The mitten ties up* the (bag's) opening. She pulls it up with many a pull. Asiaq, from up there, hauls it (the bag) upwards.[25] After having hauled it up for an immeasurably time, it comes up to the surface, mightily filled.[26] Asiaq

a·rtä·rteria·me·ŋ(27) *te·mit·oakajik e·nermik cimerne^{q} 'e··· cuna·si·^{t} picsara·*(28) *asiaq ta·ma·^{i}serpoŋ suna·^{i}se pitsaqa·q*(29) *amoa·ta·me·^{k} taküiarniarpa·ŋ ta·^{w}ko ilim·artiŋ*(30) *ile··ga·^{i} (ile·wa·i) asit·ali^{k} qialüartiwokaje·^{n}ukua amoarpa·i*(31) *so·rto qit·e·rtek$^{woi}_{uj}$tartin* ne·likajeqa·^{i}t suna·pa·^{w}na*(32) *ta·^{i}ma·^{i}tertojokaje·p aŋ·ertertartojokaje· ne·lara·rpa· ilülia·na·miŋ iliora·rpa·i ta·wa $^{u}_{o}$rnitip·a·i*(33) *ta·wa oqarpor ilim·arter quisinaäcsagin*

te·^{a}rüarpa· at·e·lertojokajik nanerq^{w}ap ule·wiatik it·ertojokajik to·rtortuin·akajik(34) *kiwikajeqa· icsukajeqa· icsujuke·tarmaŋe me·ta·^{i}lekajetarpoq*(35) *asiaŋ oqakajeqa·ŋ ún·uàri^{w}ná quitarmæ·ŋ*(36)

uértiwokaje·a quikajeqileŋ iscukuita·me·ŋ (icsuk·a·) icsuqujäcagäk··aluatara·ŋe·ŋ(36)

asiaq oqa·iake·tarpoŋ ts^{y}b ts^{y}b ts^{y}b ts^{y}b ts^{y}b ún·uari^{w}ná quitarmæ·ŋ(37) *itsun·erne a·piäs·ake·tarmaŋe^{k} * me·ta·lek^{a}e·tarpoŋ*(38)

aperqito··kaje.a ilim·arlep a·^{w}t^{w}ajeke·tarmat e·wäta malit·a·wa· e·rtaler e·rtaler e·rtaler ún·uá·rít·ulin(39) *qa·iar$^{a}_{u}$ilerser tikip·oŋ ta·wa ta·^{w}ko oqarput*(40) *q$^{o\cdot\cdot}_{ui}$s^{i}ártoŋo^{i}otárpa·^{i}t ut·u mak·ua na·lin*(41) *siät·ilekajeqa·ŋ*

*ila·^{i}n ajuna·rtin ka·^{i}tertojo·kaje·^{w}ne apertojokajeqim·a^{i}n siät·ilekaiəqa·ŋ ceriät·ortoa·jiwin**(42) *okoe tamarmiŋ ka·lermata ciätike·ta·me ciätike·ta·me*(43) *aniŋa·k na·ŋiwa· aputa·rilekajeqa·ŋ cike qa·-^{i}mip·a·*(44) *at·arqiciäc·iler noqiŋa·rtalikajeqa·^{i}t* án·ertiwokaín·it·e sak·arnit·e nan··inï^{w}t·e*(45)

ilim·aratarti^{w}ne ilane an·ap·a·^{i}t asia^{q} quisiatermaĝe(46) *erqarse··wa piwa·^{i}n aŋak·e·kajeqilin quänaréŋ·á* aŋak·e·tïm·iàk (aŋak·e·tormiàk)*(47) *aŋake·tòŋit^{s}ia·win perterqe·aqa·wun tät·a aŋaketoartartilin an·ätsalerpugut*(48) *ta·wa an·erput aŋaketoŋitsiarpå^{t} no·tsia·rqa·rtin ta·wa na·woq*

Notes. — *(7) This refers to the idea that certain beings by patting themselves on the body can increase or decrease in size at will. This is told for instance of the dwarf-folk Inuarulhlikkat. Cf. my Grønlandske Sagn (1913) pp. 46—47). Asiaq's husband is described as a little child for whom she cares as would a mother, and whom she makes large or small at will. — *(11) *orsuiaq* (WGr.) 'a white gleaming felspar, apparently greased as though smeared over with blubber' (Otto Fabricius' Grønl. Ordbog). In East Greenland this stone has become part of a legend as though it were a human figure, cf. no. 228. *(15) *ise··tame* < *ise··iaq*' the inner doorway (entrance hole) of the house passage'

grabs it, after having grabbed it, she loosens the fastenings[27] — (then first she sees) the mitten soaked in lamp-oil. "O-e-e-h, what in the world has it caught!"[28] Thus Asiaq exclaims: "What in the world — it has a great booty![29] After this mighty hauling they will now see it, — those who have flown hither."[30] They look at it. Asiaq hauls these great white whales to her[31] as though they were great drifting carcasses.* (She or) they begin to devour them. What a surprise![32] So she was, such huge big animals she devoured completely! She placed them on a dish. Then she let them (the angakok and his spirits) come.[33] Then the one who had flown thither (the angakok) said: "You must let it rain!"

She takes a bearskin as large [as the teller indicates by pointing over both elbows], one thick with hair all over[34], lets it slide a good bit downward (and) shakes it violently. As often as she shakes it, drizzling rain falls.[35] Asiaq exclaims: "Last night he too made water."[36] — Her great husband, who makes water — that is what she is shaking off (the skin). — "Ay, ay," we say (when it drizzles), "How busy she has been, shaking it!"[36] Asiaq is wont to whisper: 'tsyp, tsyp' [as when you hear water dripping]. "Last night, too, he made water."[37] By shaking (the skin) so often, as too much snow has fallen on the ground, it will begin to drizzle heavily.[38]

The Aperqiteeq, when the flying one (the angakok) departs, his spirit follows him (Aperqiteeq). Moving away, away, away, in the dark of the night[39], (finally) at day-break they (the angakok and his spirits) come home. Then these here (the people about him) talk of it:[40] — "They are wont to journey (up) to them to cause water to be made. These [the narrator shows his five fingers] (five) days, when they have passed,[41] (then) it begins to rain hard."

Once some perished in a great famine, as much too much snow had fallen. (Then) it began to rain in torrents, (the water) oozed through their roofs (?) *[42] While all these began to starve, it rained, rained, rained.[43] When the moon (i. e. the month) was at an end the snow began to disappear, it (the moon) gave the ice surface-water,[44] it began to clear off, people again began to bring in* both great bearded seals, fjord seals and bears.[45]

By their frequent flights they (the angakkut) rescue the fellow-human beings belonging to them, because they can make Asiaq let down water.[46] Their countrymen says about them: "The great angakut — thanks be for them! Thanks be for him there*, because he became an angakok![47] If thou hadst not been an angakok, we might nearly have starved to death. The fact that thou art a great angakok will cause us to be rescued!"[48] — Then they were rescued. If he had not been angakok they would have perished. Now it ends.

= *katak*.— **[15] *timerserqita·* 'something belonging to the midmost part of it' possibly indicates a recess or niche as her depository.—*[17] This must already, of necessity, refer to a bag or sack as the content shows and it is named in what immediately follows: *im·ik·ami*. — In Holm's text of this myth, instead of a sack, a "kaiak skirt" (= 'half-jacket' see First Part p. 301, cf. fig. 299[a–b]) is mentioned here, which seems rather unintelligible, for such an article is bottomless. — *[21] *ukuwoq* 'bends his head.'— *[23] *sila erqa*? Cf. Labr. *erqa*, 'bottom

of the sea,' and the verb *erqagorpoq*, 'walks over the bottom' (Rink 1887 Esk. Tr. I, p. 96). This meaning of *erqa* and its derivation is unknown elsewhere in Greenland. Here *sila* is probably used of the air, and the last part of the word might be a verb resembling that in the Labr. dialect. — ** (23) *oe·r-*

[α] **No. 217. Ee toqoqarter.**

Aleqaajik.

This story and song evidently belong to the two songs, nos. 112—113, to which the informant, (Mitsuarniaŋŋa) coupled some introductory commentaries of similar content as the story here. These commentaries seem to be remnants or fragments of old myths, but more they resemble loosely circulating remarks accompanying the song. Even the song itself seems to have no staple character, but merely expresses variants (in three texts here) of the same tradition, in other words derived from an unknown original text here broken up into three.

In no. 112 *toquca·rpun* was translated '(the people) had ceased to die,'

.... qitorna amertaqa·t(1) *isimaqalerpoŋ ke··te ewin amertarteqa·in qanerme ilaŋa·lälätse·wa*(2)

ut·a·kin it·imut iserpoŋ iserame seʀ·alerpa·n (pinertlikʷa·i̯n) qapuŋ-orniarin(3) *sin·it·iŋut qaput·ilerpa·in qapunip·at*(4) *ila·t toqum·ata ta·na· toquqa·rter toquqa·ria·me e·simai̯a·me*(5) *qilam·un majuarpoŋ ....*

.... tum·ara·in kit·ermun sa·mim·ata(6) *..... aterʷqa·rak·un e·win perserneqa·ŋ* aʷquta· na·te·ŋiŋa· (perserneqa·)* (7)

qilam·un tikik·ane aniŋa·k a·p·a aniŋa·k no·rqulerser(8) *qilam·ut tikip·oŋ .... ta·wa qaniŋ·ertoq ta·wa toqoqa·rter anersa·isiwoŋ anersa·-ta··ŋ·e·q (pise·ŋik·a·)*

anerca··ta·

Refrain: *qawoa· ja ja· je· ja·* ʀa·

*1 e·win kit·urnulerpun** (9)

2 e·win toquca·rpun

*3 tum·ara· sit·armaŋe** (10)

4 e·win toquca·rpun

*5 na·te·nortiwokaje·ni aterame·k** (11)

NOTES. — * (7) WGr. *pers·up·a* 'treats him with violence, scolds or beats him.' — * (9) WGr. *kiʟ·ornuwoq* 'does not as he used to do.' — * (10) WGr. *siʟ·arqa·* 'chops it up.' — * (11) These words are possibly explained in the prose part of

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or *ue·r-* a by-form of *ujar-*? — *(25) Cf. WGr. *uŋerɪa·^{w}t.* — *(32) Cf. WGr. *qisiaq.* *(38) *a·p-* (first syllable) instead of *ap-*. — *(42) Cf. WGr. *se·riwoq* 'oozes, percolates.' — *(45) Literally 'they began to hit them over the muzzle to slay them.' — *(47) *-eŋ·a* (= *-iŋ·a*) 'he there' often used in address, (= 'thou, thee there').

[α] **No. 217. The First Dead.**

namely, to be understood thus that they 'live on' (after death). I believe it should be corrected to agree with the translation of the word as given here l. 4, and that it means: 'they have begun to die at intervals,' i. e. generation follows generation.

Aleqaajik considered this song and story to come from the south (from Pikeetät).

Some few sentences in this record were immediately translated and put down in my own language. They show themselves as lacunes in the Eskimo text following here (on p. 406).

(In the beginning people could not die.) The children became far too numerous.(1) Therefore he began to think: "The descendants become far too numerous. How shall I bring about a depletion?"(2)

In the morning when he went into the house, he began to recite a magic formula over them: "Become scum!"(3) While they dreamed in deep sleep he caused them to become scum.(4) Then some of them died, he who was first dead, when he awoke to consciousness(5) he rose up to the heaven. — The dead must creep off.

The way leads up a steep mountain-side with constant impediments, especially because the steps are turned 'backwards.'(6) Through the small 'aterqat' (?) they fight*, they complain over the way(7) (as they crawl up the steps). They fight much.

The first dead reached heaven, just as the next moon appeared.(8) (Weeping) he arrived to heaven, but his horror was soon turned to joy over all that he saw up there, and then the first dead was surprised and sang from joy. This is said to be his song (his drum-song).

Song of the First Dead.

Refrain: qawoaa ja jaa jee jaa hraa

1. People have begun a new custom.*(9)
2. People die now at intervals (in time),
3. Chopping out the little step,*(10)
4. People die at intervals,
5. After they have stepped through their heavy troubles [?].*(11)

the tale by nearly the same words, namely *ater^{w}qarak·un* and *na·teŋiŋa·*, but I do not quite understand the meaning of *aterame·k* here (possibly to be compared with WGr. *ateraq*, see no. 218, note to *(18)).

[αγ] **No. 218. Niwaaŋiaq (or Niwaaŋiaq, Niwaǥiaq).**

Mitsuarniaŋŋa A. Marhre B.[a]

Among the Eskimo legends of origin this occupies a special place. In its complete form which is retained in Alaska, it is nothing less than a myth about the genesis of Eskimo culture.[1]

Geographically it extends over just as wide a territory as the other myths of origin, — f. ex. the ones about the sun and the moon, the woman married to a dog (which tells of the origin of the peoples of the world), the goddess of the sea, the mistress of the sea-animals, — for these are found among all the Eskimo tribes from Davis Strait to the shores of Bering Strait. However, in the forms which are preserved in Greenland and along the other shores of the East Eskimo, we now find but the pale, faded glory of the original splendour and greatness of the myth.

From Baffins Land and Hudson Bay only incomplete and effaced versions are known, and the names of the transmigrating people are not mentioned.[2]

Holm's record, 1884—85, has brought knowledge of the myth from Ammassalik, and we find it again in Knud Rasmussen's record from Cape York (Smith Sound). In the former the person is named *Navagijak*, in the latter, *Avovang*. Rink gives only a short summary of the myth from West Greenland, and here the principal characters (as in one of Boas' versions) is referred to as a woman, possibly due to a translator's error. In Rink's account her name is *Avigiatsiak*, which might be a garbled form of Navagijaq, with the suffix 'middling' or 'little' (*-tsiaq*) added. — In the two versions which I noted from Mitsuarniaŋŋa's and Marhre's dictation, the principal character is a man whose name is pronounced as given above. I presume that the form given by Holm with *a* instead of *i* is influenced by the West Greenlandic (through the interpreter). In the original myth from the districts of the west is again another name, and it is elsewhere found that among the Eskimo the mythological beings, or divinities, have no fixed consistent names, often none at all. Their names are an entirely subordinate element in relation to the epic structure of the myth.

The continuity between the Greenlandic and Alaskan myth is certain, even though the exposition and conclusion of the content of both differs considerably in the two variants. Not only is the idea of a soul transmigrating through various beings the same in both places, but many details concur. A very striking agreement is seen in the touch that the soul dwells for a time in a blade of grass. This touch forms the point of departure for the Alaskan variant, in which the soul lives first in a blade of grass on the tundra near the Yukon River, and its name is found to be *Chuŋuluk* 'yellow or green.' In the East Greenland variant the soul migrates into a blade of grass after having lived first in a Greenland seal.[3] *Niwaaŋiaq*, — the name might perhaps designate a sea-animal with a powerful swinging

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[1] E. W. Nelson (1899) p. 505.

[2] F. Boas (1901) p. 232, no. 48 and p. 321, no. 23.

[3] Holm gives these words as: 'a female grass' and 'a female Greenland-seal.' In the original text, however, is the verb *arnaŋiarpoq* or *arnap·oq* which does

[αγ] **No. 218. Niwaaŋiaq (or Niwagiaq).**

tail, cf. WGr. *niwap·a·* '(the whale with its tail) swings it (e. g. a boat) aside.' — The blade of grass is not found in the Cape York variants, in which the name of the soul, *Avovang*, seems to mean 'the great eider-duck.' The conclusion of the myth is just the same in the Cape York version, as in the one from Ammassalik. However the account of the sojourn of the soul in a reindeer is a feature which this version, in contrast to the East Greenland variant, shares in common with those from the other side of Davis Strait. The shout, "kick out towards the uttermost bounds of heaven!" is found from East Greenland to Hudson Bay.

From an artistic point of view the Alaskan myth is far superior to these East Eskimo off-shots. In the majestic and fantastic profundity of its composition, this myth from the old native soil of Bering Straits seems like one of the most forceful embodiments of a high culture, long since dead. Here the ancient psychology and view of life of the Eskimo people has found expression, their idea of the homogeneity of the souls of people and animals, of the innate power of the soul to transmigrate, merely as the result of a magic wish, perhaps no longer possible, but put into effect once in the past, when the human race appeared and culture arose.

This encrusted idea of culture has followed the tradition on its wandering eastward, while the legend itself has become an almost unrecognisable fossil in its new surroundings. There is, however, a common motive: the tracing of a human soul through the kingdoms of nature from animal to animal. This gives the tale an almost didactic character.

The two accounts seem to reflect two different stages of cultural development separated by just as great a lapse of time as of place. The entire motive, the depicting of the genesis of a culture is wanting in the East Eskimo territory. This is in accord with the impression given by many other facta, namely, that the East Eskimo community between the Mackenzie River and East Greenland rest on a lower plane or on a more primitive cultural basis than that of Alaska. In this eastern section of the Eskimo countries we hear for the most part only echoes and reverberations of a one-time highly developed civilisation.

In the Niwaaŋiaq myth as it is found penetrating into the furthest corner of Greenland it is not the origin of a civilization which is portrayed. It is apparently an animal fable and yet something more. The story tells of the wanderings of a human soul on the earth, homeless until it has reached its true womb and received its true name in human speech; it will then have passed through a series of existences between death and rebirth, and only when reassociated with its own name can the soul again become a human being. That is why the name of the dead shall be given to a new-born child, for forefathers are reborn in their descendants.

Here, indeed, is a fossilized fragment of the primeval pagan Bible of the Eskimo race.

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not determine the sex of the creeping individual but means in general: 'moves or creeps into a female being', and the words for 'grass' and 'Greenland seal' are added in the ablative case. Cf. p. 412, note (1).

Niwa·ŋiaq (Niwa·ŋiaq) toquwoq toquğame e·simaia·me arnaŋiarpoŋ(1) qim·ime· peaŋa·ŋame (peariara·ŋame)* im·ilernane** a·^{w}tät·ara·ŋame puilinik ne··riät·ara·ŋame^{k} mise··ierniara·^{k} e·win te··l$^{e}_{o}$rake·tara·^{i}t(2) ana·najake·tara·ŋat·ik ata·rtü^{i}orna·sät·une ma·ta·^{i}tarciara·^{i}t* pe··riarpoŋ qimåt·ïŋo(3) qim·ikajea isïmakaim·e·ŋ toqukae·p·oŋ iwim·un arnarqip·oŋ(4) orto··rersa·rneq qasïŋame qimaqisiarpa· qa·rtulum·un an·arqip·oŋ(5) an·arpe··simalertïŋo mise··arniara· puilinik ne·niätarter(6) certersárta·lerqìamé* qimaq·isiarpa· qa·rtulukajik toqukaisiarpoŋ(7)*

naliŋin·armun arnarpoŋ nale··n·armealertïne amisinïk ila·t^{w}a···lerpoŋ(8) saq·ia^{i}n pe·suit·ara·ŋame·ŋ arqa·riake·tara·ŋata qimata·ta·ra·(9) it·uartiwokaje·m puiliŋi$^{laraji}_{uruju}$tiwokaje·än ake·r^{w}nan·e piŋ·iwa·tülera·ŋame arqa·riara·ŋata nam·e··q qimataıïaieqi^{g}ame(10)

ke··sa oqarpoŋ co·runa qimata·^{i}l$^{ua}_{e}$rqïnerpoa ila·^{i}sa sa·p·a·^{i}n qila·p sit·ïa tuke·t·a·rniaraluarpe·n(11) tuke··csaŋ·ilara a·ïna qila·p sit·ïa* tukiartarik·$^{i}_{e}$ arqa··iara·ŋawin suk·alïwitso·tin(12) saq·isin na·lerqïartilekiaqim·at·ik keórnase·n qila·p sit·ïa tuke·a·rniara·ŋa(13) ilåme·ŋ so·tilera·rto·n·e·n*

naliŋin·aq qimap·a· qimak·ame·ŋ nale··^{i}n·aq toquin·arpoŋ(14) såk··armun arnarpoŋ sak·armealertïne(15) uke··oriarman na·lane·tulermata(16) e·win awaläs·a·riara·ŋata erta·ip·arisit·uti^{n} e·ŋa·se·n at·a atïiarmat erte··^{i}a·luaq tam·a·gin·arpara(17) suna·pa·^{w}na aterma^{i}eqarteq mikilerqame·n anerte·lale··rŋa·q** nunuartelera·ğame tamåt·umiŋ·a·se·n nunuartiŋikäta·tune(18) suna·p·a·^{w}na qat·ertara··ke·tara·(19) kapike·tarmağe pe·rnersa·ra·rnaluarpoŋ pe·rner ajorpoŋ*

amuna·rsa·rarmaŋe ilätsa·sïa·rna·)rsiarpoŋ(20) tim·uka·tïiarmaŋe tiketïiarmaŋe eq·ip·a· nuliäta awalåp·e··riarpa·(21) a^{w}k·uràs·ame·ŋ mise··riarniarpa· qipialïäta aker^{w}naq nilarartertïokaje· qå^{w}n·a·n·e·teq(22) qå^{w}n·a kipe··iarmaŋe ne··rtanik ika·rpoŋ(23) ne··rta kipeiarmaŋe put·awia··rniara· ilïwanik pulåwoŋ(24) qipiälïäta iliwak salilerpa·k cule a^{w}k·uk·ane e·rtin·aŋe a·wiŋ·ialerpoŋ(25) ase·^{w}na nuq·it·alersiarme·ŋ pe··n·arpoŋ na·rtül$^{e}_{u}$r-

Niwaangiaq died. When, after his death, he regained consciousness his soul crept into other beings.*[1] After it had done with dwelling in the dog* (his dog), without getting anything to drink** it departed and took up its abode in the seals. When it noticed here that human beings sought for it (wished to catch it)[2] .... because they ever beat it (and) when it cried aloud (from pain), they put a muzzle on it.* It worked that off and fled. The poor dog died voluntarily.[3] Then the soul crept into a blade of grass.[4] When he became tired of the constant swaying in the wind he again left this and crept into a raven.[5] As soon as he had begun to creep into it he noticed that it was (or he became) rapacious in its (his) desire to devour seals.[6] (But) as it began to be very thievish* he again left (and) the poor wretched raven died.[7] He crept into a Greenland seal. Now he was to move like a Greenland seal and join their herds.[8] When the kaiak-men were never able to sneak close enough to them because they (the seals) ducked under they left him behind as the last.[9] When he began to play among the mighty animals of the high billowing deep, and they (the seals) dove under, he was always the very last.[10]

Finally he said: "Why am I always left until the last?" The others answered: "Do you kick (set off) toward the line of incision of heaven?"*[11] — "No, I do not kick toward it." — "Look there, the incision line of heaven! If you set off toward it, as you go down, you would get up great speed."[12] — When the kaiak-men approached to harpoon him, he always, after that, kicked hard toward the line of the incision of heaven[13] and got ahead of all the others, however it now came about.

He left the Greenland seal and when he had left it, the Greenland seal died.[14] He crept into a fjord seal[15], it became winter (and) people began catching seals at their blowing holes on the ice.[16] When people came out on the ice and were seen approching (he said): "I am astonished. I just saw another person come down (to the ice), now he vanished from my sight. I must have made a mistake.[17] What was it, was there one unexpectedly wearing an amulet under his foot?* on the fourth finger (or toe?)?" — How softly he drew his breath!** Finally, after having held in his breath as long as possible — think of it, how long he could![18] — What a surprise! With a firm grasp he was drawn up through the ice.[19] When he (the hunter) stuck it (the seal) with the knife, he (his soul) should usually then become loose (but) it could not become loose.

While he resolutely tugged it off, it (the soul) continually followed.[20] When he (the hunter) had pulled it ashore and arrived with it, he brought it into the house. His wife went across the floor to it.[21] While she was flensing it she examined it (with her fingers). Between its hind quarters (was) its great anus, lying upwards.[22] As she cut it open lengthwise from above she went (with the knife) over to its throat.[23] As she cut the throat he (the soul) had the sudden desire to slip into her.[24] He slipped into her interior (and) cleaned her interior within the anus. While she was still flensing him, before she had entirely finished it, she nearly died from loss of blood (menstruation).[25] However she gradually began to tighten it securely

poŋ[26] *ernisiwitseq ernerqiartalerpoŋ*[27] *ut·a·kin ile·ara·ŋât aniätse·a·riaralïwa· ernise·alermât ime·sït·ualeqe·ame talersersera·lerpoq*[28] *aniakut·aqiorniaralïarpa·i·n pât·isâk·in ajâk·ät·a·riätarima·rpak·in* * *take·iarniarpa· ke··nüätsia·ni·jaane tikilike·tara·*[29] *takïʷn·ätiwoka·i·e·a anisäsike·tartiɹin*[30] *aniät·i aniäkutät·aɹarniarter* (*aniäqïᵃtälaɹarnïarter*) *pât·icän·e** *ajäk·ât·a·rniara·k*

aniäqüt·a·ɹa·me ta·ŋe·ɹarmat·ik niwaŋe·amik ta·tse·a·ralïarpoŋ[31] *qia·ɹeleaqa·q oqa··iniarïne niwaŋia·woa* [squalling] *oq̃a··*[32] *ke·sa·rmaŋa·se·n oqa··ɹarneatarter niwaŋia·woa oqät·arpoŋ ke··· oqaŋ·e·ɹoqa·q*[33] *niwaŋia·wogun niwaŋiaqa· niwaŋiaqa·i·t*[34] *niwaŋiamik ta·ŋerta··ɹarmat·ik pit·awarsisa·lerpoŋ*[35] *qaŋanisaŋuame oqalïwa·tilalerpa· ke··te·n oqalïwa·tin·a·rilerpa·i·t*

NOTES.— (a) Many of the commentaries to this story are due to the widow, Aleqaajik.—Marhre's version, only noted in fragments, contains some of the features wanting here: Niwaangiaq first comes down, ("falls in the sea") to the salmon and becomes a salmon. He goes with them up the river, (etc.).—The seal-hunter has an amulet in his sole (*alerme·wa a·rniwa*).—The woman is unable to bear children before Niwaangiaq creeps into her womb (*itia*), inside her lies snow (*aput*), first when she had cleaned that out can she give birth. Etc.

* (1) = *arnap·oq* 'the released soul creeps into another living being and is transformed to this' (which is not considered a magic process but a natural transition). I do not know this word anywhere else in the language, but I consider, as a matter of course, that it is derived from *arnaq*, 'woman, (mother).' Cf. *arnawiaq*, 'female animal'; in the Alaska Eskimo dialect *aʁernaq* 'woman'; (Barnum; cf. Schultze *achanak* = *agganak*. These words are not related to another word in the same dialect which they resemble: *aʁ·ernarqoq*, Barnum, cf. Schultze *achatuk* = *agganakuk* 'it is dangerous'). It is natural that the Eskimo language should have a special word to express the transmigration of the soul from being to being, and that this word in its etymological derivation should express the Eskimo conception of nature on this point; every female thing offers a haven to a wandering soul. When the soul takes up its dwelling in an animal species, it is said 'to woman itself' in the animal.

[βγ] **No. 219. Aqättiaq and the Iŋalilik.**

Mitsuarniaŋŋa A. Qiwiŋaɹaaq B.

Mitsuarniaŋŋa had heard this tale from his paternal uncle Qartarpattaalik.

This East Greenlandic narrative of *Aqättiaq*, or *Arättiaq*, which has not previously been recorded, corresponds to the WGr. *Aqissiaq*, the name of one of the great mythic heroes of the Greenlanders, of whom there is extant

[1] Rink, Eskimoiske Eventyr og Sagn, I, pp. 61—65; Tales and Traditions, pp. 116

(and) became well (and) began to be pregnant.[26] She, who had never given birth, began now to approach her time.[27] In the morning when she wakened she would have gone out of doors with the others, (but) because she began to thirst ever, very much, she began to be flippant and untractable[28] They who went out would have been glad to have her with them (but she said): "I will beat you, take care, I will presently give you a sound thrashing.*" She discovers soon after that with his little heel he begins to come forth[29], his big eyes will come out.[30] — "Let him come out! There is one who wishes to come out! Let him receive a push in your door of exit!*

When the child had come out, and they were to give it a name, it would pronounce the name, Niwangiaq[31], it began to weep bitterly, saying: "I am *Niwaŋiaq*, uhu!" [32] — Well, at last they understood what it had been trying to say all the time: "I am *Niwaŋiaq*, he says quite distinctly, oh!" — They others became also eagerly desirous of saying it loud and clear[33]: "We are Niwangiaq! He is Niwangiaq!" They say *Niwaŋiaq*.[34] After they had given him the name, Niwangiaq, he began to thrive well, and gain strength.[35] — In the old man it became a fairy-tale. His successors have constantly told it further.

*(2) = *peariara·ŋame* (Aleqaajik's variant) < *pe-awoq*? 'is and continues thus.' + *-riar* (epic suffix) + *-ra·r* 'is through with.'

**(2) Or 'without having had anything to drink.' It may refer to the custom under pagan baptism of giving the children their name in with a few drops of water ("they drink in their name").

*(3) Literally, 'they bound a mitten about its muzzle.'

*(7) Cf. WGr. **serɬerpoq* 'is thievish.'

*(11) *sit·ia* is in WGr. the milky way (considered the diameter of heaven, or the line of incision); in EGr. the word seems rather to apply to the horizon. — Marhre corrected *qila sit·ia* to *ima·sit·ia* and remarked: "The ocean, too, has a sittia, it was that N. kicked at."

*(18) Cf. WGr. *ateraq* 'a shoe or slipper.' Here the amulet is way of making the man invisible to the seal.

**(18) Cf. WGr. *anerteriwoq* + *-usaq* + *-lior(poq)* + *(r)naq*.

*(29) Slangish, cf. WGr. *ajak·a·rpoq* '(a pole or something similar) strikes against with the ends, as it was to be turned around and placed in another position.'

*(31) *pat·is·a·* 'the inner entrance door of a house, bounded by two upright stones.' Here metaphorically used about the exit of her womb.

[βγ] **No. 219. Aqättiaq and the Ingalilik.**

a whole cycle of tales from West Greenland.[1] It is the first time that his name and the myth about him has been demonstrated from East Greenland.

According to Rink's record Aqissiaq was the son of an inland giant who had an Inuk woman from the coast for his wife. The inland giant had stolen

—119, (greatly abbreviated). Thalbitzer, Grønlandske Sagn om Eskimoernes Fortid (1913).

her when she once went salmon fishing up the fiord with the other women from the settlement. In his youth *Aqissiaq* had two of the sons of his paternal uncles as play-fellows, whom he surpassed in wrestling and racing. As he was of mixed descent he was smaller in stature than the inland dwellers, but bigger than the coast dwellers: "His back was as broad as two person's together, and his height only a little less than two people one on the top of the other, about so" (Rink's version). He used to visit the coast dwellers in order to get to know something about his mother's relatives.

According to the West Greenland version, the *Iŋaliliks* are to be apprehended as a rare genus of the inland dwellers, who are only met with from time to time and who perhaps belong to a distinct "tribe" or to a people of foreign nationality. *Aqissiaq* seems to have felt himself to be allied most nearly to the coast dwellers — "he would not kill one of the coast-dwellers because he was related to them, he said" —, but to have lived most of his life amongst the inland dwellers. It seems to be presupposed in the East Greenland version that he lives out at the coast, but he speaks of the "manikins" of the coast as being a half foreign race, from whom he (as angakok) had fetched one of his assistant spirits.

In F. Boas's Central Eskimo, p. 635 is found a description of the *Tornit* people in Baffin Land, who in various traits call to mind the *Iŋaliliks* of the Greenland legends. These Tornit of the past are said to have carried "under

A.

Arät·iȧk·in erninile ka·lerpun ka·liŋamik awam·uŋ kiȧm·ukȧn·er a·ʷtarpoŋ[1]

awe·similertïne tike·ia̯rpa· siké anila·rtortujokaje·[2] *am·un tum·arqilerpa·k erniŋata qula·niŋ noʀik·a qilertiŋo*[3] *asisäʷn·a ima·ia̯lerpila·lersiarter nusut·üi̯érmaŋe amuarniara·*[4] *qaʀiarniárpa· tortvätˢiäŋ·ïártiwar pila·ⁱsimaŋa· * Arät·ˢiaŋ aŋilelerpoq*[5] *tike··k·amik·i ule·wiȧnik at·a·ⁱt ujarqe·le·wa·ⁱt*

aʀe·kut saqerqit·iʷleⁿ sak·artiwokajiŋ pila·wa· tik·ik·amiŋ ujarqe·le·wa· aʀe·kut saqerqit·ïle an·iakartiwokajik pila·wa· tike··k·amik·i ujarqe·lerqeia̯rpa·ⁱt[6] *saqiqe·ia̯·miŋ an·ertiwokajik pila·rearpa*[7] *tike·kamik·e aʀe·kun qaŋiʷŋ·it·eq aʀe·we·kut saʀe·ia̯rpoŋ*[8] *nit·ei̯árpa· nusut·uiármaŋe amoarniara· amoiarniarpa· qialïartiwokajiᵏ pila·raép·a·*[9] *aʀe·k·ut qaŋ·iŋ·ilaʳq aʀe·we·kut saʀei̯arpoŋ qialïarta·qe·ame·*[10] *ke·mun e·rtalertiʷle erninile*

kakak·a·ᵏŋ! arät·iar upa·wät·agiarsearpoŋ (upa·wät·ai̯ȧtarsearpoŋ) i·t·ujokaiŋa·[11] *ernerata take··oʷrniarpa· sa·ia̯ne iŋalértv··kajiᵏŋ * orneake·tarmaŋe ᶜsik·artearnearaluarpoŋ arca·ke·tarsiarpa·*[12] *qealïartujokajik*

the jacket a small lamp called *tumiujang* (literally 'resembling a footprint') or *quming*, over which they melted snow in a small pot. Some people say that they opened the seals as soon as they were caught, and cooked some meat over these lamps." They are described as a people of the stone age, and they made neither kaiaks nor bows .... "The old stone houses of the Tornit can be seen everywhere, etc." The name *Iŋalilik* signifies 'one who carries an *iŋaleq* "a cooking-place"', (cf. WGr. *igaleq* (or *iŋaleq*) 'a little side-building to the house passage of a Greenland house, used as kitchen'). Kleinschmidt (Ordbog, p. 73) has the following explanation of *igalilik* 'one with kitchen, a pot-ogre (an enormous ogre, or in some people's opinion an unusual Tuneq, that is an Indian who on his one shoulder carries an entire kitchen, in the pot of which he can easily boil a whole seal at once: this giant pot boils on his shoulder wherever he happens to be, without the fire inconveniencing him in the least, etc.)' It is evident that there is a popular exaggeration of a real fact in this explanation, just as the statement that on Baffin Islands or in Labrador there once lived two different Eskimo tribes or two different peoples side by side finds support in several records and reports first and foremost F. Boas (1888) p. 634—635; further E. W. Hawkes (1916) pp. 146—148. Cf. also my Grønlandske Sagn etc. (1913) pp. 69—71; and First Part p. 690.

A.

At Aqättiaq's, father and son, they began to starve. When they began to starve they (father and son) started off-shore (eastward) in a somewhat northerly direction.[1]

After having got some way out (kaiaking) they came to the sea-ice. An ice-hummock, of which a large portion projected from the water[2] (they scaled it and) they made steps downward [through a hole in the hummock]. [Aqättiak crept down and] his son held on to him from the surface by fastening him with a rope of skin.[3] At last (he notices) him down there doing thus [the narrator imitates the movement] having killed an animal (a seal); after having drawn it towards himself by repeated jerks, he hauls it up[4], and gets it up (on the ice), a fine great, little, young common seal which he had caught.* Aqättiaq now began to long to get home.[5] When they were home they eat it (the slain seal) up, with skin and hair.

Next day, when they again went sealing, they again got a big common seal. Returned home, they satiated themselves with it. When they again went sealing, they got a big young bearded seal (a young one).[7] Returned home, they remained there next day. But the day after, they again went out.[8] He (the father down in the hole) shouts (up) to him (the son) that he shall draw it forward, he hauls it up, gives his energy to hauling it up, a large narwhal which he has caught.[9] Next day they remained at home, but the day after they again went out in the kaiaks, and again caught a narwhal.[10] Thereupon they set out on the way home, father and son.

"Oh heavens, what a surprise!" Aqättiaq points and makes vehement signs: "See the enormous giant there!" The son looks. In front of him (there is) a big *Iŋalilik*.* When this approaches him, he tries to spring aside, (but) he (the ogre) quickly robs him.[12] The Iŋalilik

iŋalâle·p ikike·tarsiarpa· $^{k}_{t}$im·un a·^{w}ta·like·tarsiarpa·(13) a·^{w}ta·te·a·me· tim·un a·^{w}ŋuake·tarsiarpoŋ

^{k}tikik·amiŋ Arät·iaq oqarpoq: aŋit^{w}a·ralian·uŋ iŋaliläkaje·$^{m}_{p}$ ársa·kaip·a·ŋa qaniŋi^{w}n·a pícsekaép·a·? arsa·rqealerpoŋ(14)

aRe·kut saRi^{w}t·ule qialïarta·rqearpa· tim·un a·^{w}tartïle asi^{w}a·^{i}se·^{w}na(15) arqutisa·-nane·teq ornike·ta·me·ŋ arät·iäne arsa·rsiarpa·(16) eñneña arsa·rqik·ame v·l$^{n}_{o}$rtorpitiwokajim·e ike·narpa·ŋ a·^{w}ta·i̯ake·tarman(17) aRätiup tunuŋértiŋo taliŋa··ip·a·(18) ernerata orne·a·me·ŋ v·lurtorpitiwokajäta niwiŋa·ta·k kit·urpa·k(19) ak·u̯artiïwoke·akin pilät·erpa· toqup·a·ŋ toquk·amik·e qialïartane neaŋïarniarpa·(20) it·ï^{w}åta toa· o·qisike·tarter erqamin·iŋ tike·i̯a·me^{ŋ} Arät·iaq oqarpoŋ

Iŋalilit·ïwokaje· aŋilät·i^{w}n·e arca·kajik·alïara·tiĝin toqup·arpun it·ut·amun iluarpun(21)

un·ïŋwa·rnia·rniarpun aŋinïartertiwkajeåŋin tikikajiŋ·eqa·r ilï^{w}t·ige·n pinerpartik so·rtokalûtuarpa·tiŋ·e·ŋ*

torsv·kin at·alerpa·k ernera siläte·arïama·rter akiålike·tarmata torsv·niŋ pulåp·oŋ(23) ernera siläte·arïarpoŋ nåk·iwia ilit·ïwariarpoŋ ernerata kaperqiak·alïartara·ŋa·(24) nåk·iwiäta kapa·jetermaŋe silam·un nalïk·ame·ŋ ernerata kaperqike·ta·me·ŋ silåm·un nalikue·tarpa·(25)*

e·k^{w}aje·på̱t·iwin ta·^{i}ma·^{i}seë^{w}rniåŋïártiĝun nv·siarpa·^{i}t tusarqe·i̯arniarput s$^{u}_{o}$rtot·ukajepåt·iwin tikiŋ·itsiarpoŋ·o·r ili^{w}t·iŋe·n nv·nv·pat·e** s$^{u}_{o}$rtokalïtuapa·siŋ·e·n(26)*

Arät·iaR oqarpoq: qanéniätsiárpoŋ unúŋaniártinút·o orne··niartinït·o $^{u}_{o}$rne··nïai̯luarsiartiŋa·t(27)

tim·un a·^{w}tarpoŋ tike·i̯arpa·^{i}t e·win aŋik·ät·a·^{i}t tike·i̯a·miŋ pula·rsima·rtilerpun(28) nalertik qat·ersikuit·a·mikik at·a qaqáŋ·isuätsia·ik·ut pit·ike·ta·me^{k} un·i·t·e tum·ata·ta aker^{w}nä^{n} siarïta·rip·ut(29) ila·^{i}n imerqilå^{w}tik·aluät·a·ra·^{i}n ila·^{i}n unertik·alïät·a·ra·^{i}n*

hɔi̯ hɔi̯ hɔi̯! mɔp·arnis·amin·ik nuna iluane Arät·iåk·in erninile ke·tsa·ŋ$^{u}_{o}$rpoŋ ernine Arät·iap sa·p·a·: ap·a·i̯a·ma maliarn^{e}ä·ta·i̯ma·rparma(30) Arät·iaq oqarpoŋ: a·^{h}···· hɔ ah! sia·p e·orajuän·ik uwiwitsiortituai̯^{w}n·ik(j) ta·rl^{w}ɔ^{a}cerniara·ŋama imin·a it·ara·wa.*

promptly puts the great narwhal in (in his pot), and sets off rapidly with it for the interior.[13] After having carried it off [?], he quickly disappeared from sight in the direction of the interior.

When Aqättiaq with his son got home, he said: "A nasty Iŋalilik robbed me of the spoil I otherwise should have brought home." — "How did he get strength to do it?" — "He made his drag fast to it." *[14]

Next day, when they were out sealing, they again got a narwhal. When they were on their way in towards land — again the same experience![15] He (the Iŋalilik) is continually on their track. After having come up to Aqättiaq, he robs him of his catch[16], (and) after having again robbed his son, he unhesitatingly puts (the animal) in his big pot. (But) as he was about to set off as he was accustomed to do[17], Aqättiaq caught hold of him from behind, and pressed his arms together.[18] Thereupon his son came up to him, (and) they cut the hanging straps of his big pot[19], stabbed him in his great, horrid stomach, (and) killed him. After having killed him, they took their slain narwhal out of the pot.[20] (Only) on the one side is it usual (for the Iŋalilik's boiled meat) to become tender [?]. When they got home to their settlement, Aqättiaq said: "The great, horrid Iŋalilik had nearly robbed us of our catch, (but) we killed him and buried him in the ground."[21] — Now it was their standing subject: "Our great, good hunter has not come home, alas!* — It is you two, they say, who are to blame [i. e., who have killed him]. — Take care, now they will (come and) fall upon us, one says."[22]

Out in the house-passage the two lay down [?].* The son will soon recover consciousness [?]. When (now) the enemies began to come along at full speed, he [i. e. they] crept into the house-passage.[23] The son recovered consciousness. The father noticed that his son had nearly stabbed one.[24] After having waited till he stabbed him, the father threw him out (of the house-passage). When the son again stabbed one violently and in earnest, he threw him out with all his might.[25] By acting thus for a little while, they managed to destroy a number of people.* Now one again got to hear: a number of those who assaulted have not come home, one says. "It is, no doubt, you, says one, who have killed them!** Take care, now they will come and attack you![26] — Aqättiaq said: "What shall we do?" — In both cases, whether they intend to remain at home or to come (over here), they had reason to expect them to come over to them.[27]

He (they) set out for the interior. They came to the giant people.* When they had arrived, they began to make a lengthy visit to them (in their house).[28] When (with trouble) they had managed to get up on the floor (where they lay) — Holloa! see how they had to jump across quite high mountains, though the space between his [the giant's] toes was only scant [?].[29] Now they thought it was his groin (they mounted), now that it was his armpits (they got into). — Hoy, hoy, hoy, — with this (exclamation) they sank down into the ground. — Aqättiaq and his son were left alone. Aqättiaq passed the word to his son: "When I now begin to run you must follow me!"[30] Aqättiaq said: "Ah-hoh ah! When I will summon one of the hasty [flippant?]

ap·a·i̯ake·tarmat ernerata male·arneara·(31) *Arät·iaq pit·ike·tarmat puik·artiwoka·i̯än erpá·tät·iwa*(32) *ernera piterqike·ta·me map·ake·tarpoŋ mɔrpa·i̯arpia orte·i̯arpa·in*(33)

aseRå^{w}n·a qaŋiartártiwokái̯ät oqá·iarsiártin qå^{w}koara·! ki^{w}k·e qåk·oa!(34) *torsv·kut isèrsiarput ise·i̯artine Arät·iaq oqarpoŋ: cia· e·ora·joanik o·i̯iwiwitsiortit·uae^{w}n·ik ta·rtɔjtsiora·ŋama: ʿv̈·····hɔho··! ta·min·a it·ara·wa*(35)

tima·ne qaŋanisártiwokajík ce·rqiwokajin·e kit·ikuit·ara·ŋamek silakàn·a nérsérn^{w}o^{a}rtiwaŋé·juk cia·p e·orajoanik ta·rt^{ẅ}ɔjsone·tara·ŋame $^{o}_{u}$*i̯iwiwitsortua·i̯ne* *

a·^{w}tarsiarpoŋ erqamin·ik tikerqip·oŋ tikik·ame ka·rqilerput(36) *tim·un pula$^{(·)}$rát·á·rpoŋ iseŋame ila·sa qité^{w}rn^{w}ɔtiokái̯ea cv·ja·rtértv··kaé*(37) *Arät·iane sa·p·a: i^{w}t·ïn aŋake·ŋitv̈lin? — Arät·iaq oRárpoŋ: qila·ruc·e$^{(·)}$lartaraluartiwa* (38) *— takïmaŋe·joRo· — qila·rucite··wa·* (39)

Arät·iaq oqarpoq: up·a miŋiarse·rpim·e·^{ŋ} ta·rne·rsimàt·awoŋ (40) *ʿe hä·····! näsa·rinia·ko kapornïa··rse·rniatiwa nak·aqiaŋ·e·joqiləq ta·mane tarne·ŋe·joqilerpoq* (41)

qila·rutsertara·rame oqarpun: kise·^{w}na at·erniäc·aŋ·e·uk·a· (42) *cilaŋum·ak·iwän* * *qane·tsilerpa·t*(43) *Arät·iaq oqarpoq: cilaŋ·un* * *áRaŋé kisiän ne·ima·rpa·it miŋ·e··tät atv̈tsaŋ·ila·*$^{it}_{n}$ (44)

nakiwitiokai̯ea aniwoŋ erqilïarniarpa·in(45) *nuisimalertiwokaje qam·un piŋasiwin erninile pe·i̯arpoŋ suna·p·a·^{w}akoän qilena·rte·ta·in*(46) *(ne··wa·) isïmaqarpoŋ piwitsa·ne pa^{w}k·a·koän suna·^{w}pa·^{w}koä$^{t}_{n}$ qilena·rte·ta·in*(47) *pis·artiwokai̯eä$^{t}_{n}$ ak·e·larqv̈ake·tarmata nuisimalertiwokaje· ta·^{w}k·oän miare··^{a}rpa·in*(48) *erqamin·ik tikik·ame aniŋa·k na^{w}ŋutorsumanera nuiarternerale neRé··iwa·in an·aŋiwarkajetarpun.*

na·gin na·gi na·gioŋ

NOTES. — *(5) *tortuätsiaŋ·ïwartiwar* < *tortuätsiaq* 'one who is nearly (or quite) thick-haired' i. e. a nearly fullgrown seal (one year old). Cf. WGr. *torsuwoq*. — This method of sealing, whereby two men help each other to seal through a hole on an ice hummock, is, as far as I know, only used at Ammassalik, and perhaps only known from this narrative.

mannikins ** from the coast as an assistant spirit, I am accustomed to laugh thus!"

When he (Aqättiaq) now began to run, his son followed * (and imitated his movements).(31) When Aqättiaq sprang, his thick, cut hair flapped.(32) When his son again sprang, he sank deep down into the ground. The spot where he had sunk down they (the giant people) stabbed into with their weapons.(33) — At last (one heard) in there (in the house) their great old ones (the parents) say: "See those out there! Who are they?"(34) — They then entered through the house-passage. As they entered, Aqättiaq said: "When I seek one of the quick mannikins of the coast as an assistant spirit I am accustomed (to laugh): ö··· ho ho··! How I laugh!"(35) — —

When the great old man in the interior cuts his knees [then he says(?)] —: "Heavens, how admirable he out there (by the sea) is! He also is accustomed to procure himself one of the small, quick-speaking manikins from the coast for his assistant spirit." *

Then he set off (and) returned to his homestead. When he had got home they again began to starve.(36) He (again then) went visiting in the interior. When he had come in (into the house), a child of one of the housefellows was very ill.(37) He (the father of the sick child) turns to Aqättiaq and says: "Are you not an angakok?" — Aqättiaq replies: "(No, but) I can, however, practise the art of a *qilalik*."(38) — "Then be so kind as to examine him!" — "I will exercise my art of *qilaarutserneq*."(39) — Aqättiaq says (after beginning his examination): "Perhaps he [or she, the child] has been robbed of its soul for the ammassät fishing place" [?](40) — "Ah-yea! When I put him in my hood as I was about to go salmon fishing, he [the child] very nearly fell out." — [The angakok's reply:] "At that time, then, he began also to lose his soul."(41)

When he had finished his examination, they asked: "What (which food) is it that he [the child? or she, the mother?] now, therefore, has to abstain from eating?(42) [?] * How annoying! Just these * his mouth was watering for!"(43) — Aqättiaq said: "Alas [?] *, only tomorrow may he eat them (the forbidden things), the ammassäts he must not touch (now)!"(44) — The child's big father went (immediately afterwards) in order to bring them (the provisions) inside.(45) Some big bunches of ammassäts, three on top [the three topmost bunches?] he took off for the father and the son. What a surprise! It was (only) as a foretaste (a temporary morsel) for them.(46) He thought (at first) that those up there (the bunches) were to be his real (whole) possession, but then it appeared that those there were only as a little morsel for them.(47) Of these big gifts (the payment), when they again approached their home at full speed, they took with them these great bunches of ammassäts.(48) When they had arrived home, they had them to live on during the waxing and waning of a moon, (and thus) they were fortunately saved (from dying of hunger). — So it came to an end; also this.

* (12) This legendary inland people, the *Iŋaliliks* is mentioned in First Part pp. 82—84, and p. 230; cf. this part p. 384 and 414—415.

* (14) Illustrations of drags are seen in First Part pp. 460—461 (figs. 162—163).

*(22) This saying must be meant as one of the Iŋaliliks who will now only think of vengeance on the Innuit.

*(23) *at·alerpa·k* I read as *nat·alerpa·k* (cf. WGr. *naɪ·arpoq*). Father and son lie down in the house passage to take guard against the enemy.

*(26) The meaning of this rather obscure description may possibly be as follows: The son wakes first, from a restless dream, and notices someone else in the house-passage whom he stabs, but without killing him. The father wakes and kills the enemy first stabbed by his son. Gradually as the enemies really arrive, they continue to use their knives, and throw their opponents out of the house-passage.

**(26) Var. *nv·pat·e* or *noŋv·pat·e*. I read the word as *nv·nerpat·e* (WGr. *noŋunerpat·ik*).

*(28) By the "giant people" must be meant the Iŋaliliks, but this name is not mentioned again in the course of the narrative.

*(31) This and what immediately follows is a description of the journey of the father and son among the Iŋalilik people and through their country before they reach the house where the old pot-ogre lives. The grotesque description, in the preceding portion, of the house and this old ogre should, then, have followed the description of the journey to the place.

B.

A variant was given to me by old Qiwiŋaɪaaq. She herself had learnt this narrative from an old man named Ikeerqoq, who lived south at Toqutaq.

In the beginning she mentions "the powerful *Iŋalilik*'s two sons (and) his son *Arättia*" (Aqättiaq). — According to the West Greenland account, Aqissiaq had two sons of his paternal uncle as play-mates.

For the rest, Qiwiŋaɪaaq's narrative is extremely fragmentary. It has nothing in the beginning about the two men's catch from the ice hummock, but commences at once with the enumeration of Arättiaq's catches of a "spotted seal, a common seal, a bearded seal, a crested seal, a Greenland

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[β] **No. 220—223. Koopajeeq Tales.**

The name *Koopajeeq* is applied both to a troll people and to the "big troll-woman" separately.[1] In my opinion *Koopajeeq* is a name derived from *Koopaaq* (in Alaskan nomenclature often spelled *Kwipak* or *Kupûñ* phonetic-

No. 220. Kooqajeeq I.

Qiwiŋaɪaaq.

Qiwiŋaɪaaq had learned this tale by *Ikeerqoq* south of Sermilik.

up·aŋe·runa saqilerpoŋ kaŋersitujakaem·un erte··äŋïwasa·raliwa·(1) *qa·rsiwaqasartiwokaje· qerqane at·ät·ertujokajik*(2) *ata·gin ne··rüarpoq alaka··rniarpa· kv·paje·r at·ät·ertujokajik sa·riarpa· cvlote·ʷna*(3) *kv·paje·r*

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[1] Quite as in the myths of the Laplanders *Stallo* is sometimes the name of a person, sometimes of a people.

**(31) *a·h hɔah . . . . uwiwitsiortitua·i^{w}n·ik.* These seem to be some characteristic and carefully preserved expressions about a coast-dweller (an Inuk), which may perhaps once have been used to characterize a certain person, a certain narrator, in this case a man who had assistant spirits without being a fully trained angakok. — In Holm's tale no. 28 (First Part, p. 279) is mentioned an angakok of the name *Karrak*, who had an inland dweller as his assistant spirit (by the by, a very common occurrence among the East Greenland angakut). Here the case is reversed; Aqättiaq's assistant spirit was a coast dweller. These are described as small energetic, petulant people, as distinct from the slow and clumsy inland giants.

*(36) See under (31).

*(41) Herewith Aqättiaq diagnoses the illness. While alternately questioning his assistant spirit and the child's mother he forms his opinion. The process may, in reality, last an hour or more, whereas the narrative, as usually, only gives us a minimal quintessence.

*(43—44) *silaŋ·un* an ejaculation? or a kind of plant or roots?

B.

seal, and a white whale." "They buried the Iŋalilik they had killed, by removing the moss and digging a grave for him; in it they laid both his pot and his lamp. At home they miss the slain one and ask: 'Have you killed him, we wonder?'"

Hereupon the narrator proceeded without transition to Arättiaq's utterances about his assistant spirits: "I am accustomed to summon an assistant spirit from the coast dwellers, which is the cause of their (my assistant spirits) being petulant and energetic, — heavens! How dauntless they are! *we·we·cuarte·tuara^{i}t silakän·a ersisiwitsikulut·ut*)."

[β] **No. 220—223. Koopajeeq Tales.**

ally [*Koopaaŋ*]?), which means 'Great River' and is the Eskimo name given to the Mackenzie River, the Yukon as well as other large rivers.[1] The derivation, *Koopajeeq*, possibly designates 'a dweller of the great river.'

No. 220. Koopajeeq I
or
The Troll-Woman's Unborn Child Avenges her Slaughter.

This tale correspond with Holm's: "The Old Bachelor and the Kobajak Child" (First Part p. 294, no. 41).

Listen now! He paddled away in his kaiak. He was off on a little trip in the great fjord.(1) About half-way lived the mighty Qaarsiwaqasaaq, the troll-woman, who was busily occupied digging and turning up the ground.(2) Just below her house he got out of the kaiak and caught sight of Koopajeq, busily engaged in digging. He

[1] Thalbitzer (1913) pp. 79—80.

oqarpoq ernersipice·rtoa qe·asiarpoŋ(4) *e·aqata·ta sa·riarpa· kise·ʷna qe·arin aŋiarqʷoa·rpun*(5) *qⁱe··tïŋo qe··rparpara eaqata oqarqip·oŋ qaŋa aʷtarter arta·git·u*(6) *toqup·a· ilime·wa amoa· sarqim·e·ŋ arqip·a· sarqime·ŋ po·rpa·*(7) *v·malimik* ike··ⁱa·me awam·un aʷtarpoŋ*(8) *sarqisa·ta ilïwanik aʷtorusupalïwarciarpoŋ*(9) *tunuagin kumia·lersiarpa· tunuagin ne·lerpa·*(10) *ersiwa amoa· toquʷoŋ*

Notes. — *(6) 'depart', i. e. perhaps out in life, another way of saying 'he was born, brought into the world.' — *(8) *o·maleq* usually means 'a living thing, an animal', here it seems to refer to the embryo.

No. 221. Koopajeeq II.

Perqitaq.

Near the coast live two trolls of the Koopajeeq people; the great "Digger up of the Earth" and his wife. One day they discover that a poor little boy of the Inuit people has fled over to their house. The child soon realizes that he has come to canibals, that the children of the Koopajeeq are being

qiwilerpoŋ pujortuätsa·ie ercerp·a·(1) *iserpoŋ un·ujilermât qia··lerpoŋ*(2) *asɪʷna—e··· un·uk*(3) *qilernʷa·iitse nigima·ritse*(4) *ta·wa aniwoŋ qima·lerpoq malilerpa· ne·lerpa·*(5) *ta·wa tikip·ut erqaminut*(6) *ta·wa oqarpoq qilernaŋe··wa ko·pajakaje· qilernaŋ$^{e}_{igi}$wa nigikajeqa··*(7) *iʷt·a·ie aʷta·itutit toqa·ičïawit ne·ga·ŋuarqartiwa*(8) *toqukösiŋa ta·wa aʀe·kut majoa·lerput ta·wa kv·pa·ⁱmut isip·ut*(9) *ta·wa aŋerqʷa·kajik qialerpoŋ*(10) *áta áta áta unuŋ qilernaŋɪ·witse ne·gima·gitse*(11) *ta·wa toqup·a·kajé ta·wa at·a isilerpoŋ at·ame ise·alerpoŋ toqup·a·i a·ma piŋajuât ise·alerpoŋ*(12) *toqup·a·i qilit·oŋo at·amut aŋerqʷa·jät oqarpoq*(13) *te·le·ʷn$_a^{or}$ kisiät silimit·ua·tik·a·*(14) silane qa·iluŋiŋima·ra·* ta·wa aʷtarput*(15) *ta·wa*

Notes. — *(14) Cf. WGr. *silut·ipa·* < *silup·oq* 'lifts the arm for a blow or a thrust (with a weapon).' — *(15) The root of the word most closely resembles WGr. *qa·ʷp·a·* '(a bird on the wing, or a missile) strikes or grazes a surface, etc.'—perhaps: "he beat the air after her" (while she was fleeing)?

No. 222. Koopajeeq III.

Qiwiŋaɹaaq.

This tale about the troll-woman who drinks till she burst is also known from West Greenland where, in 1901, I was given a variant of the same story from Disko.

The content of the story is briefly as follows: The parents have buried their child, but shortly after they find the grave empty. The body must have been stolen. The father conceals himself in the grave, and during the

tóqoó·r nulia iliamut peŋe·rpa·(1) *orniarniarpa· peʀaŋ·ilaq*(2) *ta·ʷna oia oqa·ia^{ia}rpoŋ oaŋa pere·rniarsiŋa (pere·rniarte·siŋa)*(3) *pere·rpa·i un·vi-*

said to her: "What is she doing there?"[3] The Koopajeeq answered: "I am out to find for myself a foster-son." She looked about searchingly.[4] Her husband addressed her: "Whom are you gazing after?" —"It is our old angiak" (a premature birth or an abortion)[5] —"by gazing I have discovered him!" Her husband said again: "When did he depart?" * — "The year before last."[6] He (the kaiak-man) slew her (and) drew the embryo out, bore it down to his kaiak (and) put it into the kaiak.[7] When he too had got into the kaiak with "a quick" *, he paddled out to sea.[8] From inside his kaiak he fancied there was an inner speed and power[9] — (the angiak) began to eat (bore like a worm) to devour him from behind[10], it pulled out his rectum, — he died.

No. 221. Koopajeeq II.

requested to eat him. The child's mother and elder brother as well as several other people seek for the lost one and discover the house of the canibals. They conceal themselves inside and slay the cannibals one after another as they come in.

(A child) left its relatives in sorrow (and in the distance) caught sight of rising smoke.[1] He went in there (at the Koopajeeq's). When night began to fall, he began to cry a little (or quietly).[2] At last! Yes (it is) evening.[3] — "Your poor little child [or you poor children?] you shall devour."[4] Then he (the child) went out (and) fled. She pursued him (and) began to devour him.[5] — Then they (the child's mother or the others, who had searched for it) came home to their own home.[6] — Then said one: "An ugly bad Koopajeeq has eaten her dear little child up."[7] — "Off with you, you wretch! if you are unfortunate enough to die, I can get a delicious little morsel to eat."[8] — "Will you kill me?" — So the next day they went up (into the country), then they went in to the Koopajeeq.[9] Then the little *aŋerqʷaaq* (elder brother) began to cry.[10] — "Hush! Hush! Listen! Tonight your little child (or you little children) shall eat!"[11] Then they killed (her). At this the other came in, him they killed (too); the third one also came in,[12] him they killed by strangling him in a noose. Their elder brother said: "If they only would take her!" But the very fact that he threathened to beat her *[14] (thus) in the air he (or she) .... it. * Then they departed.[15] The end.

No. 222. Koopajeeq III.

Who Drank of the Stream till She Burst.

night is carried off too. A troll has got possession of him and the children of the troll wish to devour him, but at the critical moment he succeeds in cutting off the head of the sleeping troll and escapes with only the troll-woman pursuing him. However his magic incantations checks her pursuit and causes her to drink of a stream till she bursts.

The child died. She covered it with heavy stones as weights in the grave.[1] She went to see to it, (then) it was not there.[2] Her husband spoke thus: "Me, cover *me* with stones (in the grave)![3]—

armat ase·^{w}na tikie·rse·rter peŋiwarte··lerpa·(4) *peŋiwerpa· peŋiaŋiarpa· $^{ile}_{e}$rta·tsiarti$^{wa}_{o}$rtime·la qortual$^{i}_{a}$ŋ^{u}artsiartime·lor*(5) *tumata· qilertiŋo kakaläp·a·*(6) *nunaka·^{i}csiar ţe··ŋiarpa· nak·e·lorqujánarpoŋ*(7) *erqamine tikeia·me nuliäta amukartïŋo erqip·a·*(8) *qiternokaje· martik^{w}aje·* [in a high and loud voice] *né·picáká né·picáká né·picáká eaqata·ta sa·pa· aɪa·tapit ne·pitsá·i*(9) [as before] *ortsuanisa·saka ortsuanisa·saka ortsuanisa·saka* ata·tapit ortsuanisa·sai**(10) [as before] *át·asäk·á at·asäk·á at·asäk·á ata·tapit at·asa·i* [as before] *iwítsïarnisa·saká iwitsïarnisa·saka ata·tapit iwitsïarnisa·sai* [as before] *e··· uip·oŋ*(11) *nak·iwia (ata·takaja) oqarpoq ta·^{i}ma·tumik ake·para co·nia kipiwa· anearniarter*(12) *kiorna nuliäta (oq·) ko·paje· malip·a·*(13) *sukumanerpiwe··n*(14) *tama·-naliŋin·ar nakaräta·rin·arpoa sukumanerpiwige·n imertiwaq ko·tuar noŋut·oŋo ikarpoa*(15) *ta·wa imerniarit ime·ialerpoŋ ime·ialerpoŋ ime·ialerpoŋ ime·ialerpoŋ ko·mut imerter* [whispering] *qaqá qaqá qaqá imerqeialerpoŋ qaqa qaqá qaqá e·rqe*(16) *qartorake·tarpoŋ na·ŋin na·ŋin na·ŋioŋ*

Note. — *(10) *ne·pic·ak·a, orcuanisa·sak·a.* These and the following words are unusual words used in the language of the trolls or in the taboo language and therefore difficult to explain. *orcuanisa·sät* was explained to me as the muscles or strings holding the heart in place.

No. 223. Koopajeeq IV.

Peetaannaait AX. Qiwiŋaɪaaq BY.
Kättuaraée CZ. Kooitse DQ.

A Koopajeeq-woman is standing outside her house when her eye lights upon an Inuk out on the sea in his kaiak.

A variant of this tale is given by Knud Rasmussen (1906, p. 151) from

A.

*A·maqe·a**(1) *qaja·ŋaŋ ak·iŋiloqe·ŋ ak·erpoŋ*(2) *ne·ŋuɪaqe·ŋ ne·woŋ*(3)—(4) *majuaŋilaqe·ŋ majuarpoŋ*(5) *isiŋiloqe·ŋ iserpoŋ*(6) (7) (8) (9) *qanipitsaratsaŋ·ilaqa·ŋ*(10) *ililiana·ne ip·alerpa·ŋ*(11) *ta·ma aniɪe pukuŋartujukaje·n*(12) *ne·ŋilorik·in ne·r^{i}a·lerpa·n*(13) *akernane (akernan^{w}ne) e·m awata·ne puguk·anin eʀisimiartin*(14) *oqa·iarpoŋ owaŋa tamak·ïwaraje·n at·erik·akaje·n e· at·iŋaleqa·iun*(15) *ta·ma aneqit·^{s}eŋ*(16) *qoiut·ujokaje·n ta·koän ne·ŋilorik·in ne·ra·lerpa·^{n}*(17) *oqa·iarpoŋ co·ruk·uän ca·iaqa·^{n}*(18)

They covered him with stones. When night came, it happened quite as they had expected, a person came strolling along and began to remove the stone-weights;[4] he began quickly to remove the stones (saying): "How crushed he is, poor thing! How dripping wet it is in there by him, poor thing!"[5] Tying his feet together he carried him off on his shoulders.[6] The stones, a stone — he (the person from the grave) seized hold of it. He (the bearer) nearly stumbled.[7] When he reached home his wife dragged the man up and brought him in.[8] There were two children (inside there). [They shouted]: "Mine (to me) the intestines(?)! (to me) the intestines!" His wife said to them: "Your father's the intestines (shall be)."[9] "Mine the heart-strings, mine the heart-strings (?)" * — "Your father's the heart-strings, (they shall be)." — "Mine the hands, mine the hands." — "Your father's the hands."[10] — "Mine the toes, mine the toes." — "Your father's the toes." — (One of the children says) "Oh! oh! he is opening his eyes!"[11] — The father says: "Thus (he lies as) I laid him to sleep on his pillow." — He (the sleeper) cut the troll's head off (and) went out.[12] Later than this his (the troll's) wife (went out). Koopajeeq pursued him.[13] — "How did you get over (or through) them (the obstacles)?"[14] — (The troll-woman's answer:) "Over all, through all, I slip unscathed, wherever it may be. The great inland lake, the great river, from one end to another, emptying them I cross over (them)."[15] — "Then drink!" — She began to drink, to drink, to drink. While she was drinking (a noise was heard, thus) *qaqá qaqá.* — She (stopped and) began to drink again: "*qaqá qaqá*, no! (now I can no more)."[16] And so she burst. — End, end, end of this too.

No. 223. Koopajeeq IV
or
Koopajeeq, the troll-woman in bewitching talk with the Inuk Kaiak-man.

the Cape Farewell district in South Greenland. The motive, human fingers among berries, is known earlier from the tale about *Givioq* (Rink I, no. 21).

The form of the tale is such that it might almost have served as the direction for a short drama with two dramatis personae.

A. *Aamaqeea.* *[1]

"Little kaiak-man, approach!" He approaches.[2] "Get out of the kaiak!" He gets out.[3] "Go up!" He goes up.[4] "Come in!" He comes in.[5] "What, shall not he either (also) at once have something to eat?"[10] She begins to scrape the remains from her wooden plate.[11] Then she goes out (and brings back) a large portion miserable black crow-berries. "Eat them!" He begins to eat them;[13] among them lie fingers of a human being clutching at the berries.[14] He says: "*I*, from that nasty kind of thing, I keep away (abstain). * — "He there, (is one who) abstains from eating human flesh!"[15] At that she went out again.[16] "These poor frozen vegetables here, eat them!" He begins to eat them, has nearly finished.[17] He says: "Why are they so slimy?"[18] — "Have you begun to eat of the human flesh? This is why they are so slimy: (it comes) from the fried-out fat of

e· ima·coŋolerpin ta·ma·timiŋ ca·ɨaqïɹin e· cüata·ne cüata·qam·aleŋ ca·ɨaqɨɹin*(19) *oqarniarpoa uwaŋa tamak·iwän at·iŋik·akaje·*(20) *nalip·a· iʷtitüana·ta*(21) *aniwoŋ an·ora·tertune*(22) *ke·mut qiwia·ɨerpoŋ anike·tarteŋ cak·ine näc·artiŋo iʷtïwané ipica·ne te·miara· ikiwoŋ qaɨame·ŋ take·orpa·ŋ qaɨja·ta isigumiaŋ te·nüorca·ra· naleʷrʷartïne qimap·a· a·h peq·ia·nəkajəqa·ʷŋa*(24) *e·rtawoŋ erqame tikik·ame*(25) *oqarpoŋ pat·umakaje· pe·rqia·nəkajeqa·ŋa**(26) *cuna·p·a it.oʀate·ŋaluarpun pat·umakaje· pilarciara·n*(27) *áqaŋe ornerqʷicsiwara*(28) *nuɹia oqarpoŋ ornicaŋ·ilàn pinialerpa·ti·n*(29)

aqiŋik·uⁿ ornerpa·ŋ(30) *asipaʷn·a qaja·ra ak·iŋiloqe·ŋ ak·erpoŋ*(31) *ne·ŋulaqe·ŋ ne·saŋ·ilara ip·as·arteʷna perqiak·ajeqim·a*(32) *owaŋa perqiaŋilak·in pat·umaŋ·e·wun perqiaraʷtiⁿ ne·rqiaraʷtin*(33) *iʷtikajiŋ perqe·kajeqim·a*(34) *ama·kaje·a a·kaje· ama·kajip·in qic·itsokajeqa·tin*(35) *owaŋa tap·aʷn·a nät·e·wara*(36) *ama·kaje·a a·kaje· ama·kaje·n ne·nüa·kajin*(37) *ne·ᵃrüap·a·n nalin·üa·kaje· nalip·a*(38) *ke·e· pit·imakaje·n qilernaŋeʷn·e naɹikʷajïqa·*(39) *kit·e·rtiwaŋiwa* (*kit·e·rtawaŋ·a*) *ke·tarpa·ŋ* (*kiŋïtarpa·ŋ*)(40) *ta·wa*

Notes. — *(1) Name or word? The meaning is uncertain; the word suggests *a·maqa·q* 'blubber', but it might also have some connection with *a·ʷma* 'ember, glowing coal, not yet burnt out', or again it might be derived from the adverb *a·m·a* 'more, again' (the whole: 'repetition'?).

*(15) Namely on account of a religious custom, a taboo, a fast of longer or shorter duration.

*(19) < WGr. *qam·ip·oq* 'it is brimful, overly full'; here perhaps an enlarged form < *qam·imawoq*.

*(21) The ending is *-na·ta* < *-nak* + *ata* ('listen!').

*(26) < *perqiarpa·* (or *perqiara·*) 'outwits or overcomes one by help of a magic command,' Cf. WGr. *perquserpoq* 'seeks to make one do his will unconsciously'; Labr. *perqojaq* 'order.' The meaning is something the same as in our expressions, 'to strike his will powerless, spirit him away, bewitch

B.

qajara· qajara· qajara·(1) *ak·iŋiloqe·· ak·erpoŋ*(2) *ne·ŋiɹᵒₐqe·· ne·woŋ*(3) *sarqisin tipáŋiloqe·ŋ*(3) *o·csa·ge tipa·ɨuma·rpara ululialerpage*(4) *majoaŋɨuoqe·· majoarpoq*(5) *isiŋilorqe·ŋ iserpoq*(6) *mat·aŋiloqe·n mat·arpoŋ*(7) *an·ora qa·giloqe·ŋ*(8) *o·a iliŋicsiwara*(9) *qanerman·a picsaracsaŋiloʀim·ⁱe·r*(10) *ne·lup·in·e ip·alerpa·*(11) *ta·ma anileq erqilïarpa·ɨ pukuartiwokaje·*(12) *uwaŋa ta·ʷkokaje· at·erpak·a e· awatikaɨät iluane·tin*(14) *at·iŋaleqa·ɨúna*(15) *ta·ma aneqip·oŋ*(16) *anilerte tin·erca·ɨake·tarpa· ujaka··niarpa· qartima·ᵉtsip kiʷkartiwoka·ɨät*(17) *iserqiarpoŋ qo·tujokaje· ta·ʷko ne·niaǧiloʷk·in*

a human being. The fried fat was poured over it* — (therefore) they are slimy."(19) — "I will merely say: *I* for my part do not eat that kind of thing!"(20) He throws it away — hear how it resounded!*(21) — He goes out after having put on his anorak.(22) He looks back (and sees) that she hurries out carrying her knife in such a way that with the other hand she covers the edge (so at not to cut herself). He goes into his kaiak (and) discovers her about to seize the bow of his kaiak as she swims. He escaped from her (and thought:) "Oh, she nearly bewitched me to death."(24) — He goes off (and) when he had reached his homestead(25) he said: "She up there, the ugly troll, nearly bewitched me to death"*(26) — "What must we hear! She, up there, the ugly troll, was wont to catch our former housemates (who have disappeared)."(27) — "To-morrow I will again pay her a visit."(28) — His wife says: "You must not visit her, she is plotting against you."(29)

The following day he went to her.(30) Then is heard as usual: "Hello little kaiak, approach!" He approaches.(31) — "Get out!" — "I will not get out, for it was you, who yesterday, nearly bewitched me to death."(32) — "It was not I, who bewitched you, (but) it was our little one up there [the child in the hood on her back] who bewitched you, who gnawed you."*(33) — "No it was you, you wretch who bewitched me!"(34) — "Little child in the amaut, you little good-for-nothing! ..... Your child in the amaut scratches you with its nails."(35) — "I, — I am content with the child around there on my back."(36) — "You little child in the amaut, listen you dear little scalli wag! — Your little good-for-nothing in the amaut, — take it out!"(37) — She took it out. — "Hurl it away!"(38) — She hurled it away.(38) — [His housemates exclaimed:] "Ho! Ho! She, the wretch up there has thrown her child out!"(39) — His great little stern (of the kaiak), the child was wont to bite it*(40) — So, — no more!

him.' — The word may really be said to be the cardinal or tone-giving word of the entire story. (Cf. too, *ne·rqiara·* under (33).)

*(33) < WGr. *neriorpa·* 'wears him out by rubbing, gnaws him, wastes him away.'

*(40) Here is understood, no doubt: "and to devour him, beginning from behind." Cf. the end of no. 220 and 226.

B.

"Kaiak hello! kaiak, kaiak, hello!(1) Approach!" He approaches.(2) "Get out!" He gets out.(3) "Draw your kaiak up on the beach above the high water mark!" "All right! Presently I'll draw it up on the beach above the high water mark, when the water begins to rise."(4) — "Come up (to the house)!" He comes up.(5) "Go in!" He goes in.(6) "Take off the overcoat!" He takes it off.(7) "Hang up your anorak!"(8) "There, shall I place it."(9) — "How is he? Shall he, too, have nothing?"(10) She begins to scrape her meat tray clean.(11) — "I must not eat that kind (for) the fingers of a human being are among them."(14) "He is one who is abstemious, he there."(15) At that she goes out again,(16) and gone out (she) makes him fall asleep [?]. She seeks eagerly, (finds) the bones of a dead man.(17) She comes in again (with) frozen vege-

ne·aria·ŋiloara·t co·rmak·iwän ca·i̯aqa·t[18] *e·m cüata·nik cüata·qarmata*[19] *uaŋa ta·ma·tokaje· at·eñik·a*[20] *am·o ap·an·iarteŋ ikia*^{r}*n·eartеŋ*[22] *te·r-qüanake·tarpa·*[23] *erqamin·e tike·i̯a·me oqarpoŋ*[25] *[ko·paje·k*^{w}*aje·p pe*^{r}*qi-änekiaqa·*^{w}*ŋa*[26] *aqaŋe ornerqia·ta·ma·rpara*[28] *pikai̯qinüwa·tin*[29] *ne·-noña ornerqialerpa·*[30] *qajara qajara ake·noqe· ak·erpoŋ*[31] *ne·gulaqe·ŋ ne·caŋ·ilara iparsarte·*^{w}*na perqia*^{r}*kajeqe·m·a*[32] *uwaŋa perqiäŋ·igi*^{w}*k·it pat·umaŋe·jv·p perqiara·tit*[33] *ama·kajé a·kaja· silaŋe·upa*^{w}*n·a*[35] *ama·-kajé-a·kaja· amo·ame·ŋ mile·p·a· toqukajep·oŋ*[37] *aniwiäta a*^{w}*k·orame·ŋ im·iŋata·riwa·*[35] *n. n. n.*

C.

qajara· ak·iŋiloqe· ak·erpoq[2] *ne·ŋulaqe· ne·woŋ*[3] *sarqisit tipa*$^{k}_{g}$*iloqe·*^{n} *o·ca·ge ululerpat sarqisiŋa tipa·*^{u}*ma·rpara (ululüalerpagin)*[4] *majo-iloqe·ŋ majoarpoq*[5] *isiŋiloqe·ŋ iserpoq*[6] *mat·aŋiloqe·ŋ mat·arpor*[7] *an·ora qa·ŋiloqe·ŋ*[8] *o· iliaracsiwara*[9] *qan·akan·a picsaqacaŋ·e·oqile*[10] *ililïa·-naq ip·alerpa·*[11] *ta·wa aniwoŋ pukuartiwakaje·*[12] *tamak·ua at·erpak·a (at·*^{s}*erik·a)*[14] *at·iŋaleqarpokan·a*[15] *ta·wa anerqip·oŋ*[16] *qo·juikaje· ta·*^{w}*ko ne·lorpa·t*[17] *co·ŋuk·uät ca·i̯ara·t*[18] *e cuata·nik cuataqarmata ta·ma·ti-mik ca·i̯aqa·t*[19] *ta·wa oqarpoŋ tamak·iwakaje· at·*^{s}*erpak·akaje·*[20] *ta·wa erqame e·rtawoq*[22] *pa*^{w}*k·oän (pa*^{w}*t·uakaje·) pilakajitsiara·t*[23] *aqe·kut or-nerqe·i̯arpa·t*[28] *ca·i̯anerqialerpoq*[29] *qajara· qajara· qajara· ake·loqe·n ak·erpoq*[30] *ne·ulaqe·t*[31] *ip·acsaq peqe·i̯aqim·a*[32] *pat·umaŋe·jum perqe-ara·tin*[33] *ama·kaja·kaje·*[35] *ta·wa toqup·a·*[37] *ta·wa o·toŋo ne··wa·*[39]

D.

kaŋertimun pulalerpoŋ[1] *qaja·ra· ak·iŋiloqe· ak·erpoŋ*[2] *ne·ŋulaqe· ne·woŋ*[3] *iserpoŋ*[6] *mat·arpoŋ*[7] *an·ora qa·ŋiloqe·*[8] *qanikan·a pitsara-caŋilorme·ŋ*[10] *ilïlïa·naq pe·i̯artiŋo aniwoŋ iserpoŋ qo·tujukaje·*[12] *ne·ler-*

tables preserved in blubber. "These things here you should eat!" He was just about to eat them (when he stopped). "Why are these then so slimy?"[18] "They are wet, and slimy from tried-out human flesh.[19] "I must not eat that kind of thing."[20]— He runs out to go into the kaiak[22] (and) at once, quickly, gets possession of it again.[23] When he has reached home he says:[25] "That beastly Koopajeeq nearly bewitched me. Early to-morrow I will visit her again." — "She will bewitch you to death. — How he is drawn to her!"[30] Again he went off to her. "Kaiak, hello, kaiak! Come here!" He approaches. — "Get out of it!" — "I will not get out of it, for you it was who nearly bewitched me yesterday."[32] — "It was not I who bewitched you, (but) that little one up there (on my back) nearly bewitched you.[33] — Look there,[35] the child in the hood (*amaut*)!" — "That's good, the little creature." — "Look there the child in the hood!" She drew it out, threw stones at it so that it died, poor thing.[37] Its mother cut it up and made a new blubber bag for herself from it.

C.

"Hello kaiak, approach!" He approaches.[2] "Get out of it!" He gets out.[3] Draw your kaiak up on the shore above the high water mark!" — "As soon as it is high tide I will place my kaiak on the shore above the high water mark (when the tide turns in upon the land).[4] — "Come up!" He comes up.[5] "Come in." He comes in.[5] "Take off your outer clothing, (the outer anorak, outer boots and trousers)!" He removes his outer clothing.[7] "Hang up the anorak!"[8] — "There will I place it all, [the outer clothing]."[9] — "How is he over there in the east, shall he not have something (to eat)?"[10] — She begins to scrape a wooden plate clean.[11] Thereupon she goes out (and comes in) a large portion crow-berries.[12] "These here, I must not eat, (I abstain from them)"[14] — "He there in the east (east side of the room) is abstemious"[15] [housemates remark]. — Then she goes out again (and comes in)[16] frozen plants preserved in blubber. "Do you eat these?" — "Why are they so wet and slimy?" — "Because they are preserved in tried-out human fat. That is why they are wet and slimy."[19] — Then he said: "From that kind of disgusting thing I abstain, disgusting thing."[20] — With that he departed towards home.[22] — "They, up there, (the wretched beings inland) are wont to slaughter them" (they who disappeared earlier) [remark of the housemates].[23] — The next day he visited them again.[28] Again he began to be addressed.[29] "Kaiak, hello, hello, hello! Approach!" He approaches.[30] "Get out of the kaiak!" — "(No) it was you who bewitched me yesterday."[32] — "It was that one up there (on my back) who bewitched you.[33] Look at the little one there in the hood, the little troll." — Thereupon she killed it,[37] then she cooked it and ate it.[38]

D.

He was about to go into the fjord.[1] — "Hello you little kaiak, approach!" — He approaches[2] — "Get out (of the kaiak)!" He gets out.[3] He goes in.[6] He takes off his clothes.[7] "Hang up the anorak!"[8] — "How is it, he over there in the east — shall he not have something

pa·t oqarpoŋ imin·a so·r mákoa ca·ɻaqa·t(14) *ca·ɻarqilin*(15) *alerqéɻarpoŋ ɻerqip·oŋ pukukät*(16) *kuŋa·p awata·t pugúk·ané* ERISIMIARTE(17) ORARNIAR*poa inoŋe·uk* e·ŋoiarmaɻ*(19) *tamak·iwät at·erpa^{w}k·a*(20) *ane··a·me aniwoq*(22) *ke·wuaŋe tikertut·a·ŋiwa·*(23) *aqe·kut ornip·a*(28) *ne·ɠulaqin*(31) *ip·acsaq pe^{r}qiarim·a*(32) *uaŋa perqiaŋila^{w}k·it pat·uaŋ·e·woŋ tuka· tuka·ŋe·woŋ* ne·^{r}qiara·tin*(33) *a·makaje· e·kaje· silaŋe··pa^{w}n·a*(35) *a·makaja e·kaje· amoa· mile·pa·*(37) *so·nia ilülia·na ne·lupita·ŋiwa·*(38) *ta·wa ko·kpa·ɻe· ta·wa*

NOTES.— *(17) Only here is the name of the person killed earlier mentioned, and who must be presumed to have belonged to *Inuk*'s housemates.

*(19) Instead of *e·n·uŋe·uk*. Cf. WGr. *igin·erut* 'supply of blubber oil which runs out of the blubber by itself.' However the form is not quite clear grammatically.

*(33) I presume the word is intended as *suka·*- (cf. no. 1, l. 1) 'charmeur, or coquette,' perhaps with the sub-meaning, 'one who clings to his own opinion; who will not yield.' (WGr. *sukap·oq*).

[γ]

No. 224. Uleewaaitsiaq.

Kaaralik.

Uleewaailsiaq is the same legendary hero who, in G. Holm's variant, is known as *Ulivatsiak* and who there is associated with the legend about Uiarteq.[1] "Ulivatsiak could do all that he wanted" (*ajugaqaŋitsoq* 'unconquerable'). He was of *Uiartek*'s family. Like another of Holm's legendary figures, *Matakatak*,[2] Ulivatsiak was renowned for his great sealing-net.— Holm was the first to tell us about the use made of the sealing-net in olden times in East Greenland both from these legends and from the current tradition on the subject, cf. First Part, p. 51—52: "In olden times people used to catch seals in nets made of whalebone and fastened to a long seal thong which was stretched across a narrow bay or the innermost part of a fjord." Later Porsild[3] has proved that formerly whalebone-nets were used also in West Greenland.

As commentary to this legend about *Uleewaaitsiaq*, the father of the story-teller, Mitsuarniaŋŋa, gave me the following facts.

"*Uliwaaitsiaq* [that was his pronunciation of the name] was the same as *Mattukataaq* [his pronunciation of Holm's legendary hero, *Matakatak*]; these were his real names, but in the tales he was often called *Qajaaitseq*, meaning 'the one without a kaiak.'[4] "Once upon a time, long ago, our forefathers had no real kaiaks, only a kind of woman-boats (*umiaq*).[5] At the time when Uliwaaitsiaq was alive people had first begun to get kaiaks, though he had none. Uleewaitsiaq caught seals with line, which was called *puiliseelin*, 'a

[1] First Part, p. 245—246. [2] ibid. p. 256—257. [3] M. Porsild (1915) pp. 176—179, with illustrations. [4] I have already discussed these facts, First Part, p. 402. [5] More in regard this, First Part, p. 384—385. This detail (umiak-like kaiaks) belongs to the very earliest "provincialisms" of East Greenland.

too?"—She took a wooden plate away, went out (and) came in. Frozen vegetables, preserved in blubber.(12) He began to eat them. He spoke thus, "Why are these so wet and slimy?"(14) They were very wet and slimy.(15) She went again down (to the beach) (and) came in again. Crow berries.(16) Kuŋaaq's * fingers (lay among them) clutching the berries.(17) — "I must say, have you (mixed?) melted blubber * in this?"(19) — "(It is) because there is a wretched human being (*inuk*) (in it)."(19) — "That kind of thing I must not eat." — As she rose to go out, he went out.(22) The stern of his kaiak he took hold of it wrong (in the hurry).(23) The day after he visited her (again).(28) — "Get out (of the kaiak)!"(30) — "Yesterday you bewitched me."(32) — "It was not I who bewitched you, it was the little one up there (in the hood), it was the little charmer(?) * who bewitched you."(33) — "Ay, ay! look at the child in the amaut, the little troll." — "It is a good little thing up there."(35)—"The child in the amaut, the little troll." She drew it out (and) threw stones on it.(37) From its head she made a new wooden plate to eat from for herself.(38) Herewith ends it. Kookpaajee end.

[ϒ] **No. 224. Uleewaaitsiaq.**

sealing-tool'; he stretched his line between the islands here near Ammassalik. Once he even caught four inland-dwellers (*Timerseet*) in his line, so strong he was," Mitsuarniaŋŋa added.

In this giant of old who dragged sea-monsters ashore so that the skin was flayed from them, (cf. Holm's version), I find a reminiscence of the tradition of the southernmost West Greenlanders about *Olauwaarssuaq*, the last Norse chieftain, *Ooŋortoq*'s friend, who also, (just like Uliwaaitsiaq in the legend from Ammassalik) drags a captured seal behind him.[1] These old names from South Greenland are, no doubt, of Scandinavian origin from the colonisation period of the Norsemen. "The great *Olauwaaq*" must have been a fjord-dweller of Icelandic descent, with the Icelandic name, *Oláfr*, just as *Ooŋortoq* was perhaps originally *Yngvarr*. In South Greenland there is the fragment of a legend about the latter.[2]

I suppose the name, *Uleewaaitsiaq* to be the same as SGr. *Olauwaarsuaq*, only somewhat distorted and etymologized (cf. EGr. *ule''wik* 'a skin' with the suffix *-tsiaq* 'the little', instead of *-rsuaq* 'the great'). The inhabitants of Ammassalik, as shown by Holm and later substantiated further by information I received, were acquainted with the traditions about the encounters in South Greenland between the Norsemen and the Eskimo natives.[3] My identification here of another name of Norse origin gives further proof that, at the close of the Middle Ages, the forefathers of the inhabitants of Ammassalik had some traditional connection with the inhabitants of the Cape Farewell district.

Young Kaaralik who dictated this story to me lacked practice in story-

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[1] Cf. First Part, p. 702—703. [2] ibid. l. c. p. 705—707. [3] Cf. Holm, First Part, p. 134—131 and myself ibid. p. 332 and 708. Cf. too, an article in "*Atlanten*", 1912 (p. 253—262, "Nordboruiner i Østgrønland").

telling, and his style is not so vivid and full as that of more mature and experienced story-tellers. However there are various points in it which warrants its being quoted here as a variant of the same legend as is found in

Ule·wa·^{i}tsiaq carqisaʀaŋ·itseq umiane saq·ise·ŋa(1) *puilise·terarter*(2) *nunaqata·ta qiɹorna·i̯ iɹa·t^{o}_{u} ta·wa tam·arpoŋ corcua·^{o}rniaralïarpa·^{it} tam·artsiarpoŋ*(3) *ta·wa tikip·un ta·wa tam·artim nak·iwia nuisit·^{s}iwoŋ oqartune*(4) *sa^{r}q·im·a a·p·a· nuisip·ara qiɹ$^{o}_{u}$rna^{w}un takis$^{o}_{e}$rneʀarpa·^{n}*(5) *ta·wa ule·wa·^{i}tsiaq oqarpoŋ påk·oanik·iwän pika·i̯eqíniŋa·^{in}*(6) *an·ermiŋ arnoa·^{a}rniártsiŋá*(7) *ta·wa an·ermiŋ arnora·wai̯ ulutsumaŋitsimiŋ**(8) *ta·wa ta·^{i}ma·^{i}teŋ nak·íwia oqarpoq ule·wa·^{i}tsiaq qáqoŋóŋ tun·ia·rma·rteŋ*(9) *ta·wa oʀarpoŋ ut·urtokiarïn·a*(10) *iɹa·^{in} oqarqik·aŋa·^{i}n uɹe·wa·^{i}tsiaŋ qaqoŋóŋ tun·ia·rma·rteŋ*(11) *ule·wa·^{i}tsiaq oqarqik·aŋa· út·órtokiarín·a*(12) *ke··sa oqarpoŋ ta·wa órnerniartárpun*(13) *ta·wa ornilerpa·^{in} tamak·ïwä·^{i}n qa·laläätsia·lïin* t^{s}ikik·a·ŋame·ŋ tit·ï^{w}t·arpa·^{i}n*(14) *ta·wa tikip·a·^{i}n aŋuɹe cɪ·ama·^{i}n arnartali^{n} tät·ima·ŋa·^{i}n*(15) *uɹe·wa·^{i}tsiaq iserterpoŋ pit·e·i̯artine te··wa·*(16) *arnaŋ toʀup·a· aŋulin te·wa·^{i} ule·wa·^{i}tsiaq toqup·a·^{i}n*(17) *kiŋumun uɹerpun ta·wa t^{s}ikip·un tusa·riarniarpun*(18) *ke·saŋe ka·^{w}tate·ŋv·n erneraŋe· e·^{w}ŋ·er$^{ts}_{ce}$v·ŋ·v·n*(19) *ta·wa ornip·a· ise·i̯arniarpoŋ ka·^{w}tät·i^{k} ernera peʀaŋ·itseŋ*(20) *ka·^{w}tät·iŋ oqartalerpoŋ tät·a pula·rtine a^{w}tarp$^{i}_{a}$n$^{i}_{o}$tsäkaluät·arpoŋ*(21) *ta·m·a ule·wa·^{i}tsiar qaŋ·iŋ·ïlar*(22) *ka·^{w}tät·e·p uk·$^{o}_{u}$a· anilarteŋ*(23) *ta·wa oʀarpun a·^{i}tsa·^{i}n tikiɹerpoŋ ta·wa tikip·oŋ a·qine mart^{w}ora·rsimaler*(24) *torcv·ga martiŋ* ta·wa aniɹaɹerpoŋ torcv·gata a·pa·gun iserta rpoŋ*(25) *ke·sa·se· ise·i̯artine awa·rtsin·e* te·^{i}wa·*(26) *ta·wa awa·ŋiät·armaŋe tät·ine* toa·ne tun·e·p·a·** taɹiaŋin ana·ŋalïarpa·*(27) *a·m·a it·ïwaŋe·n awa·rqiät^{s}armaŋe·n a·m·a tät·ine toa·ne ta·^{i}ma·^{i}serqiarmaŋe*(28) *ta·wa awa·rtisa·ne arca·rpa·*(29) *ule·wa·^{i}tsiäta ca·me·ŋ e·lip·a· ta·wa takin·ata·^{w}ta ca·i̯aŋin naʀa^{w}t·arpa·*(30) *ta·wa ipa·rpa· aniwoŋ nuaq·ata·ne iserpoŋ*(31) *nukap·iaŋ nunarqata·ne pula·ŋiarterpoŋ*(32) *ta·wa iserpoŋ oʀarpoŋ ka·^{w}tät·e·p ernera put·^{s}eqa·*(33) *sa·pa·^{i}n takis$^{e}_{o}$rtarniar^{in} ta·m·a takïsa^{r}qik·a ta·wa iserqip·oŋ*(34) *put·^{s}eqa· nanip·oŋ ta·wa na·woŋ*

NOTES. — *(8) They dressed him in a suit of the stiffest skin possible to render him invulnerable.

*(14) < *qa·rajuäts-*? 'arches, things arching outwards' (= boulders?).

*(21) Namely before his dangerous son had yet arrived from the hunt.

*(25) It probably means that there were two houses built together, each with its passage way and with an inner door through a common wall.

*(26) A club is called in WGr. *awa·rta·^{w}t* 'club to crush the back of the head of a fish that has been caught, in order to kill it.' Larger clubs for killing seal or walrus (or people) are not known from West Greenland, nor from Ammassalik, but are found in the northerly abandoned districts of the

Holm's collection, see First Part. I have, too, a more complete account of the same tale from Kaaralik's father, Mitsuarniaŋŋa, which I hope to be able to publish another time.

"Uleewaitsiaq, who had no kaiak, used his umiak as a kaiak.(1) He had a sealing-net.(2) The child of one of his country-men disappeared. To be sure they called and called it, (but) it had disappeared and remained so.(3) Then they came home and the father of the child who had disappeared bid, saying:(4) "My one kaiak, I offer that, to whomever gets a glimpse of our child."(5) Then spoke Uleewaaitsiaq: "Those inland-dwellers up there, I am afraid they have stolen it!(6) Provide me with an anorak made of (the skin of) a bearded seal!"(7) Then they dressed him in an anorak of bearded seal skin which had not been softened.*(8)

As time passed the child's father said: "When will Uleewaitsiaq summon his assistant spirits?"(9) Then he answered: "Yea, who knows what day?"(10) — The others spoke again of him: "When will Uleewaitsiaq summon his assistant spirits?"(11) — Uleewaitsiaq answered again: "Yea, who knows what day?"(12) — Finally he said: "Now the moment has come, let us visit him!"(13) So they went to them. Each time they came to these boulders [?]* they struck them with their fists.(14) Now they came to them: (they were) four men, with their women they were five (people).(15) Uleewaitsiaq went slowly in (through the house passage), with a spring he seized it (the child)(16), killed the woman, the men took hold of him, Uleewaaitsiaq killed them.(17) They started back, then they came home and the news were received.(18)

"Finally," he said, "Kaawtattik's son will 'sing'!" [i. e. hold a drum-contest with me], he said.(19) Then he went to him and without hesitation entered the house. Kaawtatik's son was not at home.(20) (Old) Kaawtattik said finally: "There is now a good chance for the visitors to depart."*(21) However Uleewaaitsiaq remained in the house.(22) Kaawtattik's daughter-in-law went out.(23) Then they said: "Now he is coming" (Kaawtattik's son). Then he came with his catch of two walruses.(24) There were two house passages to the house.* Now he went out first (and) he usually came in by the other house passage.(25) At last he was heard coming in (through it). At this he seized his club,*(26) as he was about to hit him on the back of the head with the club, in this direction (his head?).* He warded off the blow,** and was hit on the one arm.(27) Again he tried to hit him from the other side; he would hit him in the head with the club. Again he did the same in this direction;(28) then he grabbed the club away from him.(29) Uleewaaitsiaq, with his left hand forced him to sit down, after which he pressed it, (the club) hard against the front of his eye.(30) Then he let him go (and) went out (and) went in to the neighbour's.(31) A young fellow at the neighbour's — he requested him (the young fellow) to go over and call.(32) Later he came in (and) told: "Kaawtattik's son is much puffed up (swollen)."(33) He said: "Go again and see!" So he did. He came again a second time:(34) "He is much swollen, he has had a relapse."(35) The end.

East coast, see my Ethnological Description (1909) p. 442 (fig. 44, cf. fig. 105). — At Repulse Bay, in the northwest corner of Hudson Bay, Rae tells that

women hunting seals on the ice use, when they have no harpoons, "a small wooden club, with which they strike the seal on the nose, killing it." (See Boas, 1888, p. 485). It would even seem probable that the two wooden "blubber-pounders" in Boas' illustrations, which originate from Netchillik (Boas, 1907, p. 402, fig. 199) show us a related type of instrument. The Northeast Greenland variation is of a more simple form, whether it may be called a "club" (*awa·rta·^{w}t*) or a "blubber pounder" (*kaŋarsit*, Kleinschmidt Ordb. p. 162).

[ϒ]

No. 225. Qilaatuaq.

Mitsuarniaŋŋa AX.

This tale belongs to the series of heroic legends, though perhaps it is not one of the oldest tales but one of more local origin. At any rate the form is in the old style, and the tale filled with action, blood, murder and magic. The stereotype repeated questions (in the beginning) are not lacking, nor the assurance (toward the close) that this hero was among the greatest, invincible, so that even death could hardly vanquish him. He appears with his son and brother-in-law (or son-in-law, the same word is used for both in the Eskimo language) — he belongs to a family dynasty. Another old characteristic is the metamorphosis of the three persons to animals

A.

ta·waŋe· qamusertät qamuse·ɪarpun ke··mut sa··riarput pilerqåp aŋime··wa·n ilulitamut qaqip·u^{n} ilulit·amun it·iwiŋarsimariarpun(1) *qim·ine neqe··lerpaɪ nuŋup·a·^{i}t nuŋuk·amik·i ime·sulup·ut*(2) *ernera oqarpoq qila·tuartije· tusa·mawoŋ qila·tuar ni^{w}t·iŋ·ilaq*(3) *ernera oqarqip·oŋ qila·^{i}tuartije· tusa·mawoŋ ni^{w}t·oqiŋ·ilar*(4) *niŋá·rtujòk·ájea oqarpoŋ qila·tuartije· tusa·mawoŋ qila·^{i}tuar oqarpoŋ e·· tusá·mawóa erŋum·iŋ ni$^{k}_{x}$isimat·im·e*(5)

qilatuar e··lo·rpor a·p·a· nulia^{r}kalertiŋo a·p·a· nuliararqalertiŋo a·p·a· kipísimaler a·p·a· kipisimaŋ·it^{s}er(6) *ilïlï^{w}t·er qa·ɪagin ɪersilerpa se$_{R}$·alerpor ni$^{k}_{x}$isimat·ime erŋ·um·e*(7) *niŋa·^{w}ne sa·pa· ta·^{i}ma ki^{w}t·ue·simap·åt nuliamin·ik ni$^{k}_{x}$isimaŋima·rpor ta·wa in·arpoq*(8) *a$_{R}$e·ku$^{t}_{n}$ orne·ɪarpa nulia·min·ik ni$^{k}_{x}$isimap·oŋ ilïlïaq qa·ɪane isersilik·ane*(9) *orneɪarniarpa sɪ··ne sɪ··ŋilertiŋo ernitijokaje··a imí·a$^{k}_{x}$í·tármat ima·rsiarpoŋ qila·tuar*(10) *ernine sa·pa· oaŋa ime^{r}qa·tiŋaliwariŋa imerqa·rĭ^{g}k·o nu·csaŋ·igaliwar*(11) *at·äk·i ɪersilerqeɪarpoŋ are·ku$^{t}_{n}$ orniarniarpaɪ imarqike·larter*(12) *niŋa·rtujokaje·$^{ik}_{x}$a imeɪäsake·tara qila·^{w}tua o$^{r}_{q}$arpoŋ uwaŋa imerqa·tiwara ajertiŋo owaŋa imer·*

*(27) *tät·ine* must, in this case denote the spot on the body to which the story-teller points (not the plural of *taleq* 'arm'), f. inst. his head. **tun·e·p·a· seems to be a special EGr. form (< *tuk), the suffix is perhaps = WGr. -ŋiup·a 'deprives him (it) of something' ("he warded off the blow"?).

(35) Probably instead of *nan·ipoq* 'the disease has become worse' or = *naŋip·oq* 'sinks down.'

[ϒ] No. 225. Qilaatuaq, his son and his great brother-in-law.

(bear or walrus), after which they arrive at an unknown village in the guise of bears, but speaking a human language and soon revealing themselves as real human beings.

The name, Qilaatuaq, is not entirely explainable; it may perhaps have some connection with *qilaaq* 'the palate' (possibly referring to the "thirst" in the beginning of the tale, cf. *qilap·oq* 'is very thirsty, is dead or nearly half dead from thirst'); again it may be derived from *qila·ʷt* 'a drum', and mean Big Drum; at all events this, like all the other names given to heroes is quite peculiar and unusual.

A.

Thereupon, it is told, they went off on their sleds, they sledged out (on the ocean) eastwards to the front (the edge of the sea ice). A storm from the shore overtook them. They crawled out on an iceberg (and) on the iceberg they built a snow-hut.(1) They began (from hunger) to consume their dogs, ate them all up. After they had eaten them they began to thirst.(2) (Qilaatuaq's) his son said: "The great mighty Qilaatuaq is learned in magic arts." Qilaatuaq made no sound.(3) His son spoke again: "The mighty Qilaatuaq is learned in magic arts." He was silent again.(4) The great thumping fellow of a brother-in-law said: "The great mighty Qilaatuaq is learned in magic arts." Qilaatuaq spoke: "Yes, I am learned in magic arts on a crooked dipper."(5)

Qilaatuaq made (now) two figures of human beings: one he made like a married man who has got a (mature or old) wife; the other like a married man who has got a little (young) wife; the first with his hair cut short, the last with his hair uncut.(6) On the upper part of the iceberg he made a hollow (and) began (there) to recite a spell over the crooked dipper.(7) He said to his brother-in-law: "If that (doll) is carved so, it will soon exchange its wife with the other." Then he went to bed.(8) The next day he went there; then it had made an exchange of wives in the hollow on the top of the iceberg.(9) While he fastened his boot-strings, his great wicked son drank (the water in the hollow) and it became empty.(10) Qilaatuaq said to his son: "I should have drunk first, had it (the water) not been exhausted (disappeared)."(11) — In another place he again made a hollow (and) the following day he went there. Now how much water there was again!(12) "Now my great thumping fellow of a brother-in-law will

qa·riak·o (imerqa·raja·k·o)[13] *íma·^{i}tsáŋ·itsér qila·^{i}tuap imiarpa· ernerata imerqe·arpa· niŋa·rtujokaje··ta imerqe··arpa· nuŋut·uŋulo*[14]

ime·witarpun ernera oqarpoŋ qila··^{i}tuartije·· tusa·mawoŋ ni^{w}t·iŋ·ilar[15] *ernera oqarqip·oŋ*

qila·^{i}tuartije· tusa·mawoŋ ni^{w}t·oqiŋ·ilar[16] *niŋa·rtujokaje· oqarqip·oŋ qila·^{i}tuartije·· tusa·mawoŋ qila·^{i}tuar oqarpoŋ e·· tusa·mawoa*[17] *aŋértarne·miŋ (toqukune o·marqip·oŋ) aŋértarne·ŋ e·· tusa·mawoa nujale·im·e*[18] *ilölï^{w}te i^{w}n·a·gin seʀ·alerpoŋ seʀ·alera·rïa·me ilïlï^{w}terp i^{w}n·a·gi^{n} tíse·i̯árpoŋ*[19]

po·e·a·me oqarpoŋ qaner nané·l^{w}áŋïárti$^{l}_{ŋ}$á·wa nané·lu̯áŋuarqá·tit[20] *ernera teseq^{w}ip·oq ernerata a·p·a· tiseqei̯a·rpoŋ piŋasŭŋórtulé naníŋuiarput*[21] *niŋa·rtujokai̯éte sa·pa· i^{w}t·it·e tisínüá·^{i}n niŋa·rtujokaje qun·ualerpoŋ ta·wa tiserqei̯arpoŋ ima·ne nak·arpoŋ*[22] *arqa·mawoŋ po·e··a·me oqarpoŋ qanér a·wilaŋartia·wa ila·^{i}sa sa·pa·^{i}t a·wil^{w}a·raliaralitin*[23] *ke·rq^{w}ok·in merqe·are·narpoŋ arqarqip·oq po·e·a·me oqarqip·oŋ qanér a·wilaŋ^{w}artiŋa·wa a·wil^{w}aŋ·uarqa·tit arqarqei̯arpoŋ*[24]

ila·^{i}sa qama·rilerpa·^{i}n ililï^{w}terp siki it·ïwagin poäpät·arpoŋ csv···· [with voiceless vowel]. *utarqiniara^{i}t anersarpät·armât malilerpa·^{i}t alaka·rniarpa·^{in} put·aler*[25] *ta·wa tim·u$^{t}_{n}$ e·aŋilerpa·^{in} ci$^{k}_{x}$e tike··a·mik·e ila·^{t} qaqip·u^{n}*[26] *ila·^{i}sa qut·e·^{i}lerpa·^{i}n e·wi^{n} taki$^{tw}_{s}$a·^{i}sama·ralerpa·t* (whispering:) *ne·rtua ne·rtua ne·rtua! piŋajuartiwe piŋajuartiwe piŋajuartiwe! ta·wa ut·a·wa·^{i}l*[27] *cikimu^{n} taʀ·itïŋo ta·tigíarpun*[28] *e·win ik·oät ta·wa tímukárniarítsé sumin ak·érpisé*[29] *qila·^{w}tuaq oqarpoq cawaŋ·a a·^{i}t·^{s}a·^{i}n nunât·ap·oa*[30]

iserniari̯a·^{w}cse iséŋamik ne·lerpun imertili^{w}cse e·win oqarpun im·ʀa·^{w}le oqicsa·liniartile[31] *akilerme o·kv·ä^{n} oqartara·rpun*[32] *ta·wa e· iserpoŋ oqarpoŋ me·ta·na·^{in} akiwt·ile*[33] *e·qa·sa·ne e·pe·micsime^{ŋ} toqusa·nik tunicsiŋa ta·wa toquwoŋ*[34] *e·win amertasv·n kisip·un nuliäk·a·q iserpoŋ e· co·nia te··tiŋo tun·ip·a·*[35] *ernerata te·arnüäcsagalïarmaŋe qila·tuap oqartin^{w}e uwaŋa te··cuara*[36] *qila·tua alïka·rpa· qila·^{i}tuaq toqunar-

have plenty to drink." (As Qilaatuaq shouldered him away), he said: "I shall drink first." As he could not overpower him: "I shall also drink first."[13] It was not to be emptied. Qilaatuaq drank of it, his son drank of it again, his great thumping brother-in-law also drank of it, and he emptied it.[14]

They were now (again) quite without drinking-water. His son said: "Qilaatuaq is learned in magic arts." (Qilaatuaq) made never a sound.[15] His son said again: "He is learned in magic arts." He was again silent.[16] His great thumping brother-in-law said again: "Is Qilaatuaq learned in magic arts?" — Qilaatuaq said: "Yes, I am, I am learned in magic arts[17] on them (the dead) who come back again, on their return. Yes I am (became) learned in magic arts (at Nujalik?)"*[18] Near the edge of the steep side of the iceberg he recited a magic prayer. When he had repeated all the magic words to the end, he slid down the steep slope of the iceberg, (into the sea).[19] When he came up to the surface he said: "Do I now look just like a bear?" — "Yes, you look quite like a bear."[20] His son also slid down (and) the son's wife also slid down: they became three bears.[21] (Qilaatuaq) said to his great thumping brother-in-law: "Now you slide down, too!" The great thumping brother-in-law began to lose courage, (but then) he slid down too, and fell into the water.[22] He ducked under and held himself under. When he came up he said: "How now, do I look like a real walrus?" The others answered him: "Yes, you are not far from looking like a real walrus."[23] Across the hind part it was quite hairless. He again ducked under the water; when he came up he said again: "How now, do I look like a real walrus?" —"You are just on the point of being a walrus?" He ducked under again.[24] The others lay in wait for him. He was heard coming up on the other side of the iceberg: "Chooh!" They waited for him; when he was heard breathing they followed the sound (and) caught sight of him coming up.[25] Thereupon they began to chase him closing in on him in a chain toward the land. When they reached the (fast) ice one of them clambered up on the ice.[26] The others (people ashore) began to walk over the ice towards them; people (from in there) began to have something strange to look at (and shouted): "A huge bear, a huge bear, a huge bear! Three huge bears, three huge, three huge." Thereupon they crowded around them.[27] Hidden behind a hummock of ice the metamorphosed animals assumed their human shape again.[28] The other people (from the land) then shouted: "Come ashore! where do you come from?"[29] Qilaatuaq answered: "From out there — for the first time I am landing here."[30] — "Kindly come in a little (into our house)!" — After having gone in they began to eat and drink. The housemates said: "If only they (the others) will not talk about them!"*[31] (They were) in Akilineq: there (they) were already talked about. At this a (female) person stepped forth (and) said:[32] "Let Meetaanaain wreak vengeance!"[33] — "Of a human brain which lies on the window-platform in her house, if she gives anyone of that poisonous thing, he dies."[34] Many (present) people were counted (were gathered together?) The old woman came in with the head of a human being in her hand, she stretched it forth.[35] Although (really) his son should have taken it, said Qilaatuaq: "I shall take it!"[36]

timik ne·woŋ toquner ajerpoŋ ila·^{i} saperpa·^{i}t (37) *tät·iwa me·ta·rna·mut tun·ip·a· i^{w}t·it·e alïk·a·rqiän* (38) (laughing) *'e··^{h}ihe·· 'e··^{h}ihe·· 'e··^{h}ihi me·ta·^{i}-na·t it·arpoŋ tik·ine nät·e·p·a·* (39) *qila·^{w}tuap pȧp·a (palip·a·) toa·na· oqu-map·a·* (40) *qila·tuap palip·a· it·aɹa·rtune ane·i̯al$^{o}_{e}$rpoŋ ke·toŋo silamut nalip·a· silata·ne tuk·a·rpa·i̯* (41) *oqarpun qaŋalisartawo·na* (42) *ila·^{i}t iser-pun nalermun e··p·un niŋa·rtujokaje· arso·pa·* (43) *niŋa·rtujokaje· toquwoq silamun nȧlik^{w}etarmaŋe tuk·a·lekajetarpa·^{i}n* (44) *nam·iner qila·tua awa-laŋue·tarpun niŋartujokaje·ne sin·ertoŋo* (45) *tama·^{i}sa e·wit no·sarpa·^{i}t qila·-tuaq ajeg^{w}oqaŋ·ilaq at·ät tige^{r}qip·un* (46) *qila·tuaq oqarpoŋ* (calling) *qa^{w}-koak·in kamip·a·k·a erqilïara·rse* (47) *kamip·a·^{i}n erqim·ane ciŋernerme·^{w}ne pe·rpa· oqicsernaŋertip·a·* (48) *e·win maɹerserpa·^{i}n e·win toquŋisiarpun* (49) *iserma^{n} toqulerqisa·rpa· oqarqip·oŋ nanik^{w}ajiŋa erqilïara·rse nanik^{w}ajiŋa erqilïara·rse nanik^{w}aje· erqip·a·i̯$^{t}_{n}$ úe·me·wa te·wa· a·rqisïlv̈i̯arpa· qerner-toŋ·orpoŋ* (50) *nak$^{a}_{e}$rn$^{e}_{a}$ra·se·n e·win oqarpun tuluartiwara· malerserpa·^{i}n ta·wa ila·i̯ amoa·^{i}wa amoa·^{i}n e·win nugup·a·^{i}n ta·wa iserpoq it·iwane umeqaŋ·ilaq ta·wa toqulerqip·a·* (53) *merserteq sa·pa· erqarti^{w}ni$^{k}_{ŋ}$ e·rtasä-lawun iputɛ·siwatiŋin** (54) *mikiso·ŋua ta·^{w}na ut·oq tama·^{n} i^{w}ŋ·erpa·* (55)

(singing) *(1) tup·im sia·i̯n [tup·im] sia·i̯n**

(2) arersoarpoa· arersoarpoa· arersoarpoa· ** (56)

cila piŋ·ikät·ame a·^{w}talerpun* (57) *qimät·ïŋo itiŋame* a^{w}t·arta-rarse* (58) *malititsiw^{oŋ} i^{w}t·it·o* malim·atik* (59) *qiɹa·^{w}tuar ulertit^{s}ioŋ ulertit-sim·ȧt* (60) *cilaŋia·rpoŋ* (61) *cilaŋa·i̯a·rame toquwoŋ* (62) *qila·tuak·in erqami-n·ik tikiŋ·uaje·tarpun* (63) *ta·wa na·woŋ* (reciting, half singing) *na·ge·ŋ na·-ge·ŋ na·gioq*

X.

Variants. — (53) *merserteq sa·pa· erqatin·ik e·rta-ä·rtugut iput·e·suät·igin aluarte·suät·igin* (54) *ta·wa ut·oq tama·t merserteq aŋiniartinik* i^{w}ŋ·erpa· ut·oq tama·t i^{w}ŋertiŋo* (55) *aʀércoá·rpoá aʀercoa·poa tup·icia·^{i}ŋ**

(singing:) *1 aqercoa·rpoa qercoa·rpoa qercoa·rpoa*

2 tupitsia·ŋïa·· tupitsia·ŋ^{w}a

3 qertsoa·rpoa· a·qe·rtsoa··rpoa·· tupitsiaŋ·e··

4 qertsoa·rpoa aqertsoa·rpoa· ** (56)

ta·wa aʀe·ku·t a·^{w}tarput aɬ·arqitsiŋïartuarme (57) *a·^{w}tarparä·riarame·k qim-ak·a·* (58) *ipe·i̯a·rame* malitip·a·ŋ malititi̯ŋo $^{k}_{q}$ameqa$^{t}_{r}$t$^{i}_{u}$t i^{w}t·it·o* malilerpa·ŋ* (59) *ta·wa okuserpa· qila··tuaq okuse·ïarmaŋe* (60) *ta·^{w}na merserter cilaŋia·rpor* (61) *cilaŋia·ria·me pulȧmit·ine ta·wa toquwoq* (62)

Notes. — (3) *-tije· (Qilaatuartije·)* perhaps < *-tiwaq* 'great' + *kajik (-kaje·)* 'bad' a mixture of two suffixes. — *tusa·mawoq* 'is informed, learned, wise' by virtue of what one has heard (*tusa-*) especially of magic wisdom, magic power.

(18) *nujalik* 'hairy, with hair on the head', possibly here the name of a place.

Qilaatuaq licked it (the brain) into him. Qilaatuaq could eat the poison, he could not die. The others could not force him.[37] In that way he handed it to Meetaainaain: "You, too, lick it up!"[38] — "He, he, he!" Meetaainaain laughed (and) held her finger over it.[39] Qilaatuaq struck it with the flat of his hand (so that) she stuck her finger in toward this [the mouth].[40] Qilaatuaq pressed it with a little jerk in (into the mouth of the head). Laughing she began to go out (with the head in her hand), after it had bit her she threw it out of the house. Outside the entrance they chopped her to pieces.[41] They (inside the house) said: "She was the oldest of us."[42]

One of the others came in; two seated themselves on the floor, the great thumping brother-in-law (and the other) tested the strength of their arms (the two "pulled each other by the arms").[43] The brother-in-law died (i. e. swooned). After he had been thrown out they (others) chopped him in pieces.[44] Qilaatuaq himself (and his son) now meant business and sprang out on the floor to take the place of the great brother-in-law.[45] All the inhabitants they would exterminate (them). Qilaatuaq had no conqueror, (but) others seized (him) again.[46] Qilaatuaq shouted: "Listen, you out there. Come in with my big bearskin boots!"[47] When they had brought his boots in he took one of the amulets in the boot strings and transformed it into a fox.[48] A crowd of men pursued them, (but) the men did not perish through their efforts.[49] After he had gone in they again crowded together to kill him. He said again: "Bring me my bearskin coat!" They brought him the coat. He took the amulet from the neck opening (the collar) (and) began to prepare it (by magic); it became a raven.[50] — "The strongest, of course!" (he shouted). The men said: "See the big raven!"[51] It pursued them — then it drew the intestines out of one of the men, (and) destroyed the people.[52] Then it went in (and) it lacked (after the fight) half its moustache. So he saved it again (as an amulet). (In the following some variations from the phonograph are placed in brackets.)[53] He said to a child: "When we (now soon) depart to our home, you shall steer the umiak for us!"[54] After this the little one sang the whole day [sang of them who return, "the ghosts"[55] — the whole day singing (thus): "I sing that I shall steer, — make me into a *tupilak*!"]

(1) ..... [?]

(2) I sing that I shall steer[56] [repeated three times]

The weather ..... [the next day as it suddenly cleared up a little in the sky] they departed although it (the child), shame on it, did not come.[57] [When they were well under way] leaving it (the child) behind, when it woke (it thought): "How mean that they have gone!"[58] [After having wakened] it followed them [pursuing him ... (?)] it followed after (but) because it pursued him on both sides (?)[59] [(Qilaatuaq) cracked it (the child) over (bent it together from both ends)] Qilaatuaq forced it to turn about. When he had made it turn about[60], it [the child] was harmed in understanding[61], as it had lost its understanding [fainting then] it died.[62] [When it was dead] Qilaatuaq and his people came safe home. Thus it ends. Thus that, too, had an end.

*(26) *e·aŋilerpa·in* cf. WGr. *in·erarpa·it* 'they hunt the animals in an open chain (as in a battue)', here only intended to indicate an open fan-like formation.

*(28) *ut·a·wa·it* cf. WGr. *ucsäs·a·rpa·i* 'entices them collectively to a certain place' (f. inst. by a stratagem).

*(31) *orqerpa·* 'he lets another pass something on; spreads a rumor, (and in so doing reveals something).'

*(54) < *iputeːwa·* (WGr. *-tiga·*) cf. WGr. *ipup·a·* 'steers it (boat) by an oar' (in Eskimo fashion see fig. 48, cf. First Part p. 43 and pp. 378—379).

*(55) *aŋiniarteq.* The child is a boy who has survived the massacre, and who is assigned the duty of accompanying those returning home as the steersman of the women's boat of the place. In desperation he begins to sing, filled with the desire for vengeance, possibly in order to be heard by one of the slain and to be transformed into an *aŋiaq* or *aŋiniartoq*, 'one who haunts', a kind of evil tupilak. Following the custom of such he wishes to pursue the hostile kaiak-man into the ocean and devour him from behind (cf. no. 220; also First Part p. 273). The homicide of his family has personally requested him "to follow those who return home", by, namely, sitting in

[δε]

No. 226. Qasiättak, The Big Liar.

Mitsuarniaŋŋa A. Qiwiŋaɹaaq B.

Although this tale has not so far been recorded from Ammassalik, two earlier versions from the southern west coast are known, namely H. Rink (I, 1866 no. 61 Kasiagsak) and P. Sørensen Vibæk (1900 p. 243—248), the latter with Eskimo text in Kleinschmidt's orthography, all containing different

A.

Qasiät·a sät·ilukät·a aŋiʷner ajortoq e·wit eqarseːwa it·oraleːwa·it qasiät·a saqiwoq nuliäk·a·it sareːwaritarput pisip·ut pugukia·rame(1) *taːwa qasiät·a qajamun ikisimalo nunamun e·rtät·one neːwoq put·ariʷn·e qilerpa· nunamut asːiŋäːʷn·e* awam·ut a·ʷt·arpor tikimːᵃᵤ taʀ·it·ine put·ariːʷnik qa·rtogo kiwisip·a·*(2)

taːwa qasiät·a tikik·ame oqarpor put·arilaːrserpoa iʷt·orala·it upːilerput qaŋanisaq qasiät·a sät·it·oŋ·im·at(3) *arnät tikim·ata pukuk·iaːsimasut e·wit oqarput qasiät·a anːermut put·arilaːrsersimawoq arnät oqarput qasiät·a takiwaːrput nunamuⁿ e·rtät·vne puk·ariʷn·e qilertoŋ̃o qa·rame kiwisip·a·*(4) *qasiäta·p nulia oʀarpoq sunaːpawa·it sät·iqaːʷtit taːwa sunaːp·a put·arili kiwisiqe· qasiät·a kaŋisït·une nuliäne tupäsaːrpa· taːwa nuliäɹa upːeːnːaːrpa· saʀicät·une puile aŋinerusaːrtoq*(5)

arnän puguk·iarte takerqiʷp·a·it qasiät·a nunamut e·rtät·une qajäne käʷt·ip·a· nuname qasiät·äp aseːrtupːa· sikimut iluliameːrmit imːerpa· namːiner majuarpoq iʷn·armut qasiät·a nak·arätaːrpoq majoaqip·oq

the stern of the umiak (*aqiwa*, whence the word *aqerco-* 'a steersman, helmsman'), while the accompanying kaiakers row in front of him. The summons is presumably to be understood as carelessness or foolhardiness on the part of Qilaatuaq.

*(56) In A *tup·im sia·ɨn* (literally 'beside the tent') is evidently a misunderstanding, cf. in X *tup·icia·ⁱŋ* and *tupitsia·ŋʷa* etc., which must be derived from *tupit·ˢiwa·* (WGr. *tupiʟ·iwa·*) 'he makes it (him) into a magic animal, a tupilak.' The song should be understood as a kind of magic chant or prayer.

**(56) *arersoa·rpoa* [*aʁércoa·rpoa*] analogously to *naqersuarpoa* (no. 125) and similar uaajeertoq-names (cf. no. 131, 134, 135 *uniarpoa·ʳter* etc.), must mean 'I say, recite or sing that I *aʁercoa*', in which *-rcoa* is perhaps an obsolete or fossilized future form (elsewhere in EGr. *-rce·wa*) if it is not a form of the participle, "I being a steersman", cf. WGr. *aqorʟeq* 'the one who is seated nearest the stern' and *aqut·oq* 'the one seated in the stern steering.'

*(57) It may be seen from B that after *cila* a word has been lost (the weather "became fine"?) — if indeed the word may not simply be understood as the interjection of the same form 'oh heavens!' expressing scorn (cf. p. 151).

*(58) I read *itiŋame* (A) as *iterame*, and *ipe·ɨarame* (X) as *it·e·ɨarame*.

[δε] **No. 226. Qasiättak, The Big Liar.**

small variations. The idea of the tale is a rough characterization of a kind of Eskimo Münchhausen, or a combination of a Simpleton and a boasting Jack, who makes a big number of his own self-imagined virtues. To my knowledge this tale is only known from the southern parts of Greenland. The name is sometimes Qasiätta(k), sometimes Qasiättaq.

A.

Qasiättak, the great liar, who could never catch seals, dwelt in a house with his relatives. He went out hunting in his kaiak, while the women went out for a walk to pick berries.(1) Then (they saw) Qasiättak seat himself in his kaiak and row in towards the shore. He went ashore, fastened his hunting bladder securely to a stone with a skin cord [?], then went out to sea. When he came home he hid himself (and) made his hunting bladder burst and sank it (in the ocean).(2)— Then when Qasiätta came home he said: "I have lost my hunting bladder (by a big seal's carrying it off)." His housemates believed him at first, for an old man like Qasiätta does not usually lie.(3) When the women came home from berry-picking people said to them: "Qasiätta has lost his hunting bladder on a bearded seal." The women said: "We saw Qasiätta row in toward shore and bind his hunting bladder, make it burst and sink it in the sea."(4) — Qasiätta's wife said: "What am I to hear? you have lied atrociously. (And then) you sank your hunting bladder yourself, didn't you?" Qasiätta was ashamed (and) flying up (in rage) frightened his wife. From that time his wife ceased believing him; when he wished to row out, he pretended that he wanted to catch seals.(5)

The women who went out to pick berries again saw Qasiätta row ashore. He let his kaiak run hard aground, crushed it (and) filled it with ice from a hummock. Then he went up a steep mountain

nak·arätaˑrpoq[6] *amˑut aterame sarqimˑe isˑiwoq aˑʷtˑarpoq*[7] *eˑ··· nïʷteˑʷmilaˑrtoq imˑeˑ toqukˑaliwaˑme asérorame kiʷkˑane nätˑortoŋo*[8] *tikilerpoq eˑwin oqarpun qasiätˑa tikilerpoq niʷtˑeˑmilaˑrter suˑame qasiätˑa oqarpoq ililiïʷtˑer ilaqȧkˑaluaqaˑwa qasiätˑaˑp itˑoralaˑⁱt oqarput qasiätˑa toqukˑiaˑnerpuɹé qasiätˑa oqarpoq eˑˑ toqukˑiaˑnerpoa*[9] *itoralaˑⁱn pugukˑiarsimale tikimˑata saˑpaˑⁱt qasiätˑak ililïʷter ilaqasˑimaŋaluaqaˑ*[10] *pugukˑeˑrsimale oqarput qasiätˑaˑp qajane aserertorpaˑ saˑpaˑi̯ takeˑweˑ takuarpun nunakaˑcsaˑme sarqinˑe käʷtˑïpˑaˑ iluliamiernik imˑertoŋo iʷnˑᵉʳₐmut majuártiˑʷné nakˑarätaˑrpoq qasiätˑaˑᵏ sätˑoqaˑʷtit nulíäné tupȧsaˑrpaˑ kaŋˑisukˑame nuliäne tupäsaˑrame iˑʷŋˑerpoq*[11]

taˑwa qasiätˑaᵏ toquɹerpor taˑwa erqaseˑsa (upeˑlerpaˑⁱt) peˑnarulupˑaˑⁱt (upˑeˑnarpaˑit)

tusarput eˑwit atˑät ernera mikisoˑŋua toquwoq qasiätˑa tusa(ˑ)rame eˑlorpoq (qaluätˢiar sanätˑoŋo) nuliäne qilernuliᵉₐrpˑaˑ qasiätˑa pulaˑrpoq tikikˑame oqarpoq pulaˑrpumˑe[12] *qilernaŋeˑʷse nuliama atˑseˑpˑaˑ qilernertaˑʷtiʷnik aˑtˑᶜeˑpˑaˑ qaŋanisaq oqarpoq anersaliŋˑujuakȧnˑa qasiätˑa oqarpoq qilernoŋeˑïʷse atˑinïˑwa takisorniarïmaˑrpaʷsˑe*[13] *tuniwaˑ neris·anik pilaˑtäsaˑʷnite uleˑʷmite qasiätˑa oqarpoq anˑoratáˑrisáŋiupˑaˑ qasiätˑa tikimˑȧt itˑorataˑta saˑpaˑ kiameˑᵏgуät qasiätˑaŋ oqarpoq kaŋileqilïʷtˑa aŋerqʷaˑⁱne acsätˑuaˑ(ˑ)liʷkˑa*[14] *areˑkut kaŋileqitaˑʷta aŋiaqʷaˑi̯ät tikikˑame oqarpoq qilernertaŋïˑʷse takicˑüara taˑwa saqˑimˑerpaˑ pulaˑrkiätˑa takiᷓame qialerpoŋ eˑïaŋuimˑȧt (ɹˑᵘaŋ-) pulaˑrtïät qialerpoŋ*[15] *aˑʷtarmat qasiätˑaˑ nuliäta saˑpˑaˑ säʷtˑoraˑʷtin-aˑseˑn qasiätˑap nuliäne tupȧsaˑrpaˑ qasiäta iʷŋˑerpoŋ säʷtˑitˑune qilernoqaˑrmanerne tusarame*[16] *taˑwa*

B.

Qasiätta sätˑilukȧtˑȧk. Qasiätˑak aŋinˑer ajortoq ilaˑ saqiaraˑŋata saqigalïwara aˑmˑaˑseˑt saqitˑune tˢikikˑame oqarpoᑫ kisiŋⁱᵤartiwalikiaᑫ tikikˑaluarpara nulia oqarpoq puiliŋuartiwa qasiätˑa oqarpoq sunaˑʷpa puileqarteᑫ[1] *atˑame saqiqˑei̯aˑme oqarqipˑoq kisiŋïartiwalikiaq qimiŋuartiwar poˑmitˑeq nulia oq: silakajeˑŋïna naniŋuarteˑŋaluaq okoˑna* (pointing at his eyes) *anaˑtaⁱaˑko qatímaˑtaˑliŋuatȧpˑoq nulia oqarpoq naniŋuartegalïwaq qasiätta oq: sunaˑpa nȧnorarter*[2] *atˑame saqeqˑei̯aˑme tikei̯aˑme*

side and tumbled down, went up again and again tumbled down.[6] Down there, when he had come down, he seated himself in his kaiak and rowed off.[7] — "Eh, eh, eh!" [the danger-signal is heard.] Someone cried, one who has nearly killed himself, destroyed himself by breaking all his bones.[8] He was on his way home; people said: "Qasiättak is coming, shrieking aloud. What is the matter with him?" — Qasiättak told: "An iceberg nearly burst asunder on me!" — Qasiätta's housemates said: "Qasiätta, were you indeed nearly killed?" He answered: "Yes, I was almost dead."[9] — When they who had been out picking berries came home, the housemates told them: "An iceberg burst asunder on top of Qasiättak."[10] The berry-pickers said: "Qasiättak (himself) destroyed his kaiak." One asked them: "Did you see it?" "We saw him hurl his kaiak against a great stone and fill it with pieces of ice. After he had climbed up a steep mountainside he tumbled down." — "You have lied atrociously, Qasiättak," (said his wife). He frightened his wife. Ashamed of having frightened his wife, he sang drum-songs.[11]

Now Qasiättak lay dying, then his countrymen (began to believe in him), wished that he might soon recover (and kept up their belief in him). — They heard that the little son belonging to some other people (far away) was dead. When Qasiättak heard this, he carved a doll, made a child for his wife. Qasiätta went off on a visit, and when he reached the place where the visit was to be made, he said:[12] "My wife has chosen your little child's name (for hers); she has given the name to our newborn child." The old man said: "Thanks be to her, that was kindly done by her." Qasiätta said: "You must be sure to come and see your little child's namesake!"[13] They (he) gave him [as gifts on account of the name] meat and a knife and a hide. Qasiätta said: "She shall have that for a new anorak (coat)." — When Qasiätta came home one of his housemates said: "From whom do those things come?" Qasiätta answered: "From the eldest (parents) among our fjord-neighbors — (they are) my name-gifts."[14] The following day when the fjord-neighbor's eldest arrived, he said: "Let me see your newborn child!" Then they showed it to him. When the visitor saw it he began to weep because it was not a real human being.[15] — When he had departed Qasiätta's wife turned to him: "Now you have been lying as usual." Qasiätta frightened his wife. — Qasiättak sang a drum-contest song, when he was reminded of the fact that he had lied and said he had a child.[16] The end.

B.

Qasiätta, the atrocious liar, who could not catch seals. When the others rowed out. — "Of course, I'll row out, too." — so he finally rowed out, even he. When he came home he said: "What was that big little one I saw?" — His wife answered: "A big little seal?" — Qasiätta said: "A seal, what? Was it a seal?"[1] Another day, when he had been out he said again: "Yes, what big little one do you think? A big little dog which swam?" — His wife said: „How silly he is: Suppose it had been a big little bear?" — "Right before these [my eyes] here it got away from me (and) how dreadfully it growled!" His wife said: "It must surely have been a big little

oqarqip·oq kisilïgiaq tikik·aluarpara qa·ia qi^{w}t·ertartïgonaŋi^{w}aq at·eia·^{w}ko arqaŋïwartarpoq qiäliaŋ·ïwartïwaq qasiät·a oqarpoq cuna·pa qiälïa-qarter (3)

caqerqeiarpoq nuname e·rtagame nunakacsa·^{i}t te·ğame·k awam·ut a·^{w}tarpoq put·aʀi^{w}ne^{r} qilerpa· nunaka·csamu^{n} nalorurpa· ima·niŋ put·aʀita· kiwiwoŋ awe·ta·lerpoŋ put·arita·serpoa···! (4) *tim·uŋ tikip·oŋ erqamin·i put·aritarserqa·wa ne·niartimuŋ majuarsimalin tikim·ata pisis·umalin nulia oqarpoq qasiät·a put·aʀisa·rserpoŋ ta·^{w}koa pisis·ümalin oqarpun nunaka·csame qilertiŋo nâluŋv·k·a· nulia oqarpoq una ima·kaímik kaŋe·wara* (5)

aʀaŋe·k·ut sakerqip·oŋ ta·^{w}ko pisit·una·se·n tim·un a·^{w}tarqearsiarpoŋ nunamun ne·arïa·me sáqiné kat·^{w}ik·a sikime imerpa· majoarqe·ia·me qulicsa·nik acsaka·liartulerpoŋ sáqimé aterpoŋ toqulerser (6) *erqamin·ik erta·lerpoŋ* oqa·iarput qasiät·ak ak·erser ni^{w}t·ïmigin·a·ra· oqa·iarput cvame cvame qasiät·ak ilïliartiwa·liaqa·ŋa nulia oqarpoq kakara·rtecsülän* (7)

pisit·ut tikip·un nulia oqarpoq qasiät·a·k ilïliartiwa·lïaqa· ta·^{w}ko pisit·ut oqarpor kialikiar taq·awane acsako·lo·rtarter (8) *nulia oqarpoq i^{w}lï^{i}ŋ·ik·aluar qasiät·ak oqarpoq* (weeping) *o··^{i}ŋ o·h ulä^{w}t·ïsa·ler nulia oqarpoq unakajiŋ ima·m·at kaŋe·warakajik* (9)

kit·eqï^{i}ta·ta ernera toquwoŋ (10) *qasiät·a e·lorlorpoŋ qiluät·^{s}a·mik e·aqame·ŋ kit·eʀim·in·ik ne·oqoóŋ* (11) *takân·uät oqarpoq qiternâtaŋ·e·put erqartertorna·rse·k pula·rsimarpea oqarpoq anersaliŋujuŋuna* (12) *qasiät·an·e tun·iwa· ule·wim·ik a·ma up·atik pula·rsimarpea oqarpoq qasiät·a·k qiternertaŋe·^{w}se picsa· qasiät·ak oqarpoq takis$^{a}_{o}$rniae·k* (13) *ta·wa aʀae·kut takis$^{a}_{o}$lerpa· tikik·ame oqarpoŋ na·^{w}k qasiät·a qiternaŋe·asïna·k* (14) *nulia oqarpoq unakajik ima·kaim·at kaŋe·wara co·runa sät·ilorniakaip·it ta·wa pula·rter erqamin·iŋ a·^{w}tarpoŋ erqamin·iŋ tikip·oŋ nulia oqarpoq na·mine·ŋ oqarpoq sät·ilukaík* (15) *ta·wa na·gioŋ*

Notes. — *(2) *as·iŋä·^{w}ne* probably instead of *ac·inâ^{w}n·e.* — *(7) I read here *e·rtalerpoŋ* instead of *erta·lerpoŋ.* — *(9) *ulä^{w}t·ïsa·ler,* cf. WGr. *ulip·oq.* — *(10) *e·aqame·ŋ* perhaps = *ea·rame·ŋ*?

[δε] **No. 227. Aarääituaq (or Aaräätuaq, Aariättuaq etc.).**

Keersagaq AX.

In Rink this tale is called *Ariagssuaq* (Rink II no. 51) and in Holm's collection the same form of the name is retained (First Part p. 290, no 35) whereas I noted some strongly altered forms in EGr. of which *Aariättuaq* comes nearest to the West Greenlandic. — Also R. Trebitsch (1910 p. 113) gives a version of the tale from as far north as Rodebay on Disko Bay' though without knowing the name of the drum-singer. Rink on the other hand, has the names of both of the singers.

bear!" Qasiättak said: "What, a bear, did I really get a bear?" (2) Another time, when he had been out (and) came home, he said again: "Yes, what was that I got, — something with a shining surface? — When I reached down to it, it ducked under a little." — "A big little white whale?" — Qasiättak said: "What, a white whale? Was it a white whale?" (3) He went out again in his kaiak. After having rowed in toward land and fetched a stone he rowed out again, fastened his hunting bladder (to it), hurled it out with the stone, the hunting bladder sank in the ocean; — then he began to shout: "I have lost my hunting bladder!" (4) He came ashore; near the dwelling-place: "I have lost my hunting bladder on account of a hooded seal!" When the women who had climbed up the mountain came home from their walk, his wife said: "Qasiätta has lost his hunting bladder (on account of a hooded seal)." The walkers said: "He threw it away himself after he had fastened it to a stone." The wife said: "What a one, I am ashamed of him." (5) The next day he went out again. The walkers are out again as usually: "See how he again rows ashore." After going out of his kaiak, he beat upon it hard and filled it with ice. After having gone up (the mountain-side) he began to roll down from the top (and) reached the kaiak half-dead. (6) Near the dwelling place he began to shout for help. * Those there said: "Qasiättak is coming: he is shouting continually." "What's the matter, what's the matter?" — Qasiättak said: "I got a great iceberg over me!" His wife said: "How astonishing all that happens to you is!" (7) The walkers came home. His wife said: "Qasiättak has had a huge iceberg over him!" — The walkers said: "What was is really? Up there (on the mountain) he rolled down again and again. (8) His wife said: "Aren't you ashamed?" Qasiätta said (weeping): "Oh ugh! what a somersault!" * His wife said: That rascal! I feel deeply ashamed that he is such a one." (9) The son of the neighbours in the west had died. (10) Qasiätta began to make a wooden doll. When it was finished * he went on a visit to the people of the west. (11) (With) them over there he said: "Congratulate us on our new son!" The one he was visiting said: "Luck and fortune be with him!" (12) He presents Qasiätta with a hide and a haunch. The one he was visiting said: "(Here is) a present for Qasiättak's (and his wife's) your new son." — Qasiättak answers: "Come and see him!" (13) So the next day he went off to see him. When he came he said: "Where is your and Qasiätta's son? where is he?" (14) His wife said: "The rascal, I am ashamed that he acts like that! What a fearful liar you are!" — Then the visitor went back to his own home. When he got back his wife said to him: „(Did you) see him yourself?" He answered: "It was a cursed lie." (15) — Here then, the end of that.

[δε] **No. 227. Aarääituaq in Drum-contest against his dead Opponent.**

It is the classical myth on the apotheosis of the Greenlandic drum-contest, probably originated within the boundaries of Greenland judging by its content and its localisation on the southernmost coast of the island (cf. p. 387).

The dictated text (A), when compared with the one from the phonograph (X), shows some slight variations. — Melody no. 128 (p. 109).

X.

A·rä··tuaq iwiŋare·k iwiŋare·tune iwertartuɹik iwertartuɹik Arä·tuaq i^{w}n·a oqaria·ra·q[1] *toquiartune iwerte·nar^{u}ma·rpoq*[2] *Arä·tuaq i^{w}na ip·eiarpoq nuke·like·tarame nuke·like·tarame*[3] *Arä·tuaq ipisal$^{i}_{u}$wertusariartiwa*[4] *nuke·$^{l}_{n}$ite nuke·ni---taria·me Arä·tuaq ʔerpim·ik pe·i̯alerpoŋ*[5] *A·rä·tuaq toqum·at A·rä·tuaq toquŋaleq iwik·a·ia·me*[6] *umiät amertakat·a·t saqiliartät amertakat·a·t ip·ei̯alerpoŋ*[7] *ip·it·un ornik·ame ornik·ame Arä·tune iliakae·k pe·rtugale* [?] *ikiale·rtune* [?][8] *ta·i̯niartiŋo ta·i̯niartiŋo*

(singing) *A·rai̯a·^{i}t^{s}iwa· makit·a·i̯e a·a·je·*

(shouting) *A·riät·ua tikip·at toquŋiartune iwertit·arima·rtiw$^{o}_{a}$q*[9]

A·rä·tuaq ta·wa qula·ne qa^{w}ŋ·ikajiŋ·ilaq[10] *ta·wa ta·ma·kajïame·k qa^{w}ŋ·ikajiŋ·im·at*

(singing) *A·rai̯a^{i}tsia·i̯e· makit·a·i̯e a·ʀa·je·*[11]

(shouting) *A·riät·uaq tikip·at toquiartune iwerle·naruma·rtoq aniwiŋ·a*[12]

A·rä··tuakaje· peŋue nak·artartiwo tät·imai̯artiokaje· [?][13] *ua$^{(·)}$ré·like·tartiarter ua·ler* [?] *ua·ke·tar ua·ke·tar*[14] *ua·ké·tame makip·or naq^{w}artartilik*[15] *A·rä^{a}tuaq nue·arpoq tunuŋät^{w}a·^{r}mek*[16] *ilimaqim·i^{k} qila·l^{w}ilik a·miláqami qililik*[17] *kate·i̯alerpoq $^{qi}_{ka}$lit·une*

(singing) *maki$^{q}_{p}$iɔtsia·i̯i makípoa·je a·ʀa·je·*[18]

tätse toŋojor [?] *ta·ma·i̯siarmaŋe umiä kiŋ·ip·ut*[19] *a·ma sarqilita·t kiŋ·it·utik tiwalin tiwalit·e*[20] *A·rä·tuar a·milarqame·k kalilik ilimaqim·i qila·lïlik:*[21]

(singing) *mákiqigɔtsiwa·ji makip·oa·je· ʀa· a·je·ata·jaja·*[22]

tät·imit·u$^{ät}_{ar}$ -i$^{w}_{p}$iartiŋo ta·^{i}ma·^{i}siarmaŋit[23] *umiä kiŋ·erqirput*

(singing) *makirqiwätsiwai̯ makip·oa·je· ta·jajaaja*

A.

A·rä·^{i}tïaq iwiŋare·k A·ra·^{i}tup iwiŋa toquwoq iwe··ara·ŋamik oqa·^{i}ara·ŋat[1] *toquŋaluartune iwersiniaruma·rpoŋ*[2] *A·ra·^{i}tup toquiarmat iwiŋa ipilersa·ralerpoŋ ip·ip·e·i̯alerpa· iwiŋa toquŋaler ip·ip·e·wa·*[6] *urne·i̯amik·o ip·e·arpun ip·ip·e·ia·ramik oqa·^{i}arpoq A·ra·^{i}tu^{ak} makétse A·r^{a}e·tuaq ise·poŋ*[10] *ise·pa oqarpoŋ toquŋaluartune iwersiniaruma·rtiŋo A·ra·tue peŋiwa sät·imalér ilïliakae· ilïane oa·tune ua·ŋamik*[14] *mäɹuerpoŋ A·r^{a}ituk nuiwoŋ no·e··arpoŋ*[16] *iliaq peŋe·rsimalér a·milarqame·kaɹili$^{k}_{w}$ a·m·a ílima-*

X.

Aaräät̲uaq and his opponent, when they grappled in song, when they were in the midst of the drum-contest, sang and beat the drum by hours, yonder Aaräät̲uaq was wont to say: [1] Even though dead (he) would continue to grapple with the other in song! [2] Aaräät̲uaq's opponent departed to hold a drum-contest. Because he was wont to hasten, to rush forward [3] (he said): "Aaräät̲uaq causes me to journey forth to hold a drum contest." [4] While he hurried, while he hurried more and more (the nearer he came) Aaräät̲uaq was taken away (moved) from (life? the hut? the platform?). [5] When Aaräät̲uaq was dead, the dead Aaräät̲uaq was challenged by his opponent. [6] (At the head of) a great number of umiaks (and) a great many kaiaks (he) came to sing against him [7] — the drum-contest participators arrived (and) arrived in quantities. On Aaräät̲uaq his grave (?) — the cover-stones — (?) he (or they) being just put down (?). [8] Let us mention his name: [song] "*Aaraiaat̲uaq*, arise! *aja-aja!* [shouting] Even though *Aariättuaq* is on the way to death, when one comes he will be eagerly desirous of singing drum-contest songs!" [9] At that Aaräätuaq did not move to the upper part (of the grave). [10] As he now showed no sign of life and did not move, the opponent (sang): "*Aaraiaat̲uaq*, poor fellow, arise! *aje-aarajee!* [11] [shouting] *Aar(a)iättuaq* will continue to hold drum-contest, even though he is dead, when you come to him. — Come forth to me!" [12]

The dead Aaräät̲uaq, his cover-stones on the grave, — there were five great heavy stones to cover it [13] — one began to rock more and more — rocking again and again, sadly rocking [14]. In the midst of its rocking, he arises, who lay there on his back —. [15] Aaräät̲uaq arises with back turned to (the ones approaching). [16] (And) with his shoulder-blade as a drum, his fibula as a drum-stick he began to beat, pounding it:

(song) "Ye said: arise! — See, I have arisen, *aahrajee!*" [18]

..... Now while he caused it to be so for them the women's boats capsized, [19] and the kaiak-men accompanying capsized. Beating the drum, dancing and singing constantly, [20] Aaräät̲uaq with his fibula as drum-stick and shoulder-blade as drum (danced and sang):

"Ye bade me arise, see if I have arisen! *hra aajee ataaia jaa.*" [22]

(He was) the one who frightened them to death — on turning their heads to look for him — by affecting them so, the umiaks capsized again and again:

"Ye bade me arise, — see, I have arisen — *ajaa-ajaa!*"

A.

Aaräät̲uaq and his opponent. He died. When they had held drum-contest earlier he had been wont to say: [1] "Even though one dies he would like to hold drum-contest." After Aaräät̲uaq was dead, his opponent began to speak of holding a drum-contest. [2] ... He departed to sing in competition with the dead. [6] "Aaräät̲uaq arise!" — Aaräät̲uaq remained quiet. * — "What is the matter? [shouting]: Even though dead he would like to hold drum-contest with him." — The cover-stone of his grave, a flat stone hollowed like a dish in the middle, quivered and shook, [14] and (the grave) opened. Aaräät̲uaq arises, [16] the grave is

qi^{w}l^{w}a·ɹili^{w}k (ilimaqim·e·$^{k}_{ŋ}$) tiwät·une oqarpoŋ(17) *makerqiŋät^{s}iwa makip·oa ta·ma·^{i}siarmat umiä kiŋ·ip·ut a·m·a it·uane tiwäqit·une Arä^{i}tuaq oqarpoŋ makirqiŋät·^{s}iwa makip·oa*(22) *umiä amertakat·a·t kiŋularput kisiän umiät ne··tagun e·lorterarter so·ane arnaq aqiwane (aqïagin) aŋín e·lorteʀarter ta·mam·at kiŋuner ajorpun*

* A(10)? WGr. *isiwoq* (Kleinschmidt p. 109 = *iserpoq*) 'behaves or becomes so or so.'

[βδ] **No. 228. Orssuiaq, the Blubber-stone.**

Kunnaŋ AX. Attiartertoq BY.

A legend about a troll or stranger who had in his house a peculiar kind of stone as his wife. The name of the stone, Orssuiaq, (from *orsoq*, blubber) designates a white shining stone, a kind of feldspar. Judging by A, this seems to be a myth of origin, which explains the appearance of the fish whose mouth looks as if it was always singing, and whose name perhaps

A.

saqirawat·a·lerpoq saqirawat·a·lerpoq it·e ertersiarpa· pujortuätsia·ie ise·ia·me perqitara·rte·ia·me(1) *o·narqita·le sa·iane neqertiwokaje· nunaka·^{i}tsiain (orsuiaq) ne·lerpa· ta·tuma ne·gamiuk*(2) *ne·lera·ria·me ne··ria·me kilimuŋ in·aiarpoŋ*(3) *taqä^{w}ne (taqawaŋa) isertopali^{w}arter ise·ia·me peqito·riarte·ia·me ase·^{w}na oqarpat·aŋiarsiarter*(4) *ernerata·jïwin ila·^{i}jïän na·^{w}k ase·^{w}na nuliäŋilokajia pularta·iwin ne·räík·a·*(5) *ta·^{i}na pula·rta·ik kilimuŋ ulicer sumaíp·oŋ*(6) *saqimertine ne·^{r}qata·rïa·^{r}siarte saq·ime·iarpoŋ saq·ime··ia·me ne··qate·lerpa· nelere··ria·me*(7) *qané tàsäk·oa oqap·àk·ara·^{i}t toqútisít·utin oqap·àk·ara·t e··· kit·iwa·g̃ilerp$^{o}_{a}$rma kit·iwa·r kit·iwa·rta·ŋita·gin*(9) *aŋe·a·win uniätsaŋ·ik·in kakatsia·ma·rin*(10) *nuliäne nalerme nak·arte·ia·me· isitamuŋ nak·arte·iarmaŋe parpät·ät·iwa nak·arte·iar*[—](11) *natarnäŋ·ertune awam·un a·^{w}tät·arpoŋ*(12) *nam·ineq i^{w}n·aqa·wagin awam·uŋ nak·arke·ta·me*(13)

a··ja·· e··ʀe·· ja· je·

awam·uŋ i^{w}ŋ·ertune a·^{w}tarke·t·arpoŋ ta·wa ta^{i}na i^{w}ŋ·^{w}iŋ·ïaŋ·erpoŋ *(14)

Notes.— * Similar legends or fables explaining the origin of seals and birds have been collected in South Greenland by Lytzen (1874). See p. 209. *(14) *i^{w}ŋ·iŋ·iwaq*, "a deep-sea fish, 3 or 4 feet long with a narrow tail, great spiked scales, very great eyes and a snout as that of a shark" (Kleinschmidt, p. 106 *im·iŋ·uaq*). Its mouth looks as if it sings, said Kunnaŋ. Its name seems to mean 'the little singer' (< *i^{w}ŋ·erpoq* = SEGr. *im·erpoq*). According to O. Fabricius (*ingmingoak*, in the Ordbog 1804, cf. his Fauna Groenl. 1780, p. 154) it was known only from the southernmost Greenland fjords, but later it has

freed from the stone weighing it down. Using his fibula (the bone of his calf) for his drum-stick and his shoulder-blade as his drum,[17] dancing, drumming and singing he said: "When you bade me arise, I arose." — At these words the umiaks capsized. Again dancing and beating his drum, turned to the other side: "You bade me arise, — I arose —."[22] Many umiaks capsized, only those umiaks bearing in the prow and stern amulets of a human shape, — in the bow that of a woman, in the stern a man, — could not capsize on that account.

[βδ] No. 228. Orsuiaq, the Blubber-stone.

means "the little singer" *, (but B contains another conclusion which merely shows the stone burning or glowing). The Eskimo have several legends about people transformed to stone. A legend in Rink's collection (I, 1866, no. 43) tells of a human being who, after a long dance is transformed into an orsuiaq-stone.

A.

He began to row away, he rowed, rowed, far far away, caught sight of a house from which smoke arose, went into it.[1] When he was through bending over (creeping through the passage of the house) beside the lamp (he saw) a paunch-bellied woman, a stone, a blubber-stone. (He found something and) began to eat it. After having eaten it,[2] after he had finished eating, he laid himself up on the innermost part of the platform to sleep.[3] Out there (in the passage) some one was heard coming in. When he had come through, when he had made the many bendings, he was finally heard to say some words.[4] — "Where are the food-remains of your great thumping son?" — (Some time passed) finally his ugly crone (answered): "Our visitor has eaten them;[5] he, the visitor, that thumping fellow has seated himself on the innermost part of the platform and pulled off his boots."[6] — "Let him appear, let him have someone to eat with!" — He appeared (revealed himself). As soon as he had appeared he began to eat with him. When he had finished eating (he said):[7] "What is it that they out there (by the coast, the Inuit) gossip about?" — "That you are a murderer, that's what they gossip about."[8] — "Yes, indeed, yes." — "You give me (I hope) a stone point for my weapon." — "A stone-point — let me supply you with a new stone-point![9] When you go hunting, cast not in vain! Be sure of hitting so that the others will be astonished!"[10] — Because he caused his wife to fall down (on the floor), because he caused her to fall down in the passage a mighty crash (was heard) when she fell.[11] Transformed into a flounder she swam quickly out (into the sea).[12] He himself fell down along the steep little edge [?] (moving) outwards:[13] "*aa—jaa—eehre—jaa—jee*". —

Outwards, singing, he swam off. So he became an *i*^{w}*ŋŋiŋŋiwaq* ('a little *i*^{w}*ŋŋeq*', a kind of fish). *[14]

been found also near Ammassalik, cf. Ad. Jensen (1903) p. 271. It is now called Macrurus Fabricii. (Cf. no. 230 [21]).

B.

majualerpoq it·e tikip·a· iserpoq ip·ata· kaciłurpe·narnik acsa·rter(1) *o·narqita· ikim·a·kätäk sa·ianę takiwa· orcuwia·in suna·pa·wna nulia*(2) *käcsiłurpe·n ila· acsaka··nak ne··wa· oerna··miät·a·me in·ariarpoq kilimun ulis$^{ä}_{er}$p$^{(·)}$oq*(3) *sule ilaŋa·ŋitseq iserterpät·aŋiarteq*(4) *na·ŋ erna·^{i}ta·ianin ila·na·ŋ — tikaŋa·rain ne··ŋa· — na·k ta·wna tik$^{e}_{a}$ŋa·rajin na·k*(5) *— kilime ulisersïma·ip·oq*(6) *— ta·wna orsuwia·in ta·mina oqalïp·oŋ ase··na oqarqeiarpoŋ saq·imerti^{w}ne neaqataina·^{i}ŋ·ítseq s$^{a}_{e}$qimértiné neaqate·lerpa· nelera·riame oqarqeiarpoq*(7) *tasäk·oän qaner oqarpäp·at — oqasaŋ·ität — qanerïta· oqarpap·ät oqacsaŋ·it·ät*(8) *oqa··ilua·iartine sät·it·une toqútsäl$^{i}_{er}$rsá·rtutin oqárparput*(9) *qujanaŋ·e·^{uŋ}una sät·uara sät·uata·riğiğé^{n} aŋiguwin uniarpaiga·^{i}naŋe*(10) *ta·mïna oqaiarpoŋ nuliäne te·kuít·a·me·ŋ orcuia·^{i}n nätermuŋ arqatike··ta·me·ŋ*(11) *ikit·ap·oŋ ise·tak·in arqartaqike·ta·min ikit·arqip·oŋ*(12)

Notes. — *(2) *orcuwia^{i}n* (A) *orsuiaq* (B), cf. no. 216 (note 11) where "blubber-stone" seems rather to be used as a contemptuous nick-name for a spouse (WGr. *orsoq* 'blubber'). It is a kind of feldspar, a heavy stone.

*(10) *kitïwa·r* A = *sät·uaq* (B) 'the inserted point of an itsuarteen harpoon' (both words are obsolete).

*(11—12) Here, in both texts an explanatory intermediate link seems to be lacking. It is possible that we have only a fragment of an original more complete myth.

[ε] **No. 229. Qeerpimme (On the Cutting Board).**

Qiwiŋaɹaaq AX (DD and Phon.).

The tale treats of a young girl discovered in the embrace of a man in the hollow opening underneath an umiak. The large women's boat drawn up on shore with its keel uppermost often affords shelter for travellers. In this instance it is near the settlement itself that the boat has been drawn up on land to rest out throughout the winter on two rows of stakes made from drift-wood and forming a hollow opening which resembles the one underneath the platform in the house. (See in First Part, figs. 84—85). In the dark of winter trolls and elves can secrete themselves here to the great dismay of human beings who come to the hiding-place beneath the arch of the boat in search of their tools or food. *Taarajuätsaait* is the name given to the kind of dwarfish trolls most resembling human beings and living in their vicinity — The tale contains a moral element in the old woman's examinations on the platform in the hut, in order to find out by means of her house-spirit (*qila*) what the trouble in the women's-boat was about. We have found a

A.

Qe·rpim·e tá^{r}qawané e·rtiwa iluane a·k^{w}ä·te sanakorsimalït·o pera·^{i}ŋik·a·ŋata(1) *umiä ilïane qut·a·ia·ma·ğisimale qut·a·iarpa·i*(2) *tap·oane-*

B.

He began to go up (from the beach), came to the house, went in. One of the side-platforms was in a mess (untidily strewn) with sheer bones of the upper fore-legs of seals.[1] The lamp was burning dimly. Beside him he saw a white blubber-stone.* — What a surprise! It was the wife (of the owner of the house).[2] One of the seal-bones which had rolled on to the floor, he ate. How sleepy he became after that! He lay down to sleep on the innermost part of the platform (and) pulled off his shoes.[3] Before he had yet fallen asleep (the man's wife) was heard coming in.[4] — "Where are the food-fragments of our own little son?" — "The bad visitor has eaten them." — "Where is that thumping fellow, the visitor, where?"[5] — "On the platform he drew off his boots."[6] It was the blubber-stone which told and thus betrayed him. — So finally he again began to speak. "Let him appear; he is one who has not many to eat with. Let him appear!" — So he ate with them. When they had finished eating he again held forth.[7] "They out there (by the coast), what are they accustomed to say (about me)?" — "They are not accustomed to say anything (bad)" — "What are they accustomed to say anyway?" — "They are not accustomed to say anything."[8] (But then) he began to backbite them (to saddle them with something) for he lied: "They are accustomed to say that you are a murderer."[9] — [The host said] "How nice that was of you (thank you for letting me know it).[10] See here, (is) a stone-point (for your ice-harpoon)* use it as a new point! When you overtake an animal on the hunt, do not fail to hit it!" Thus he spoke. — After having grabbed his wife with great force, placing the blubber-stone hard on the ground[11] she belched forth fire — and when he led her further down through the passage, she again belched forth fire.[12]

[ε] **No. 229. On the Cutting Board.**

similar qila-investigation in the tale about Aqättiaq (see p. 419) in which it was the case of a child's sickness. Here the question is different and ends in a warning or rather in a magically imposed punishment. — Several uncertainties in the tale are, as usual, due to the fragmentary rendering by word of mouth and also, in part, to the difficulty in understanding the words of the phonograph.

The name of the tale is taken from the opening-word *qeerpik*, used here as the name of a place which means 'the cutting or scraping board,' a flat, longish piece of wood on which the skin of the flayed seal is given its final treatment under the knife (ulo) of the Eskimo woman. A cutting board of this type is shown in fig. 226 First Part (cf. ibid. p. 504). It is a well-known place-name in the district.

(Some variant forms of the tale from the phonograph are given here in brackets.)

A.

Up there in the north near Qeerpik (they were accustomed to fetch) both dried blood (as sausages) and dried shark-meat (strips) from the inside of the women's boat (umiak) when they had no

äreälerser tap·uané ime·ⁱälerser(3) *ase·kïwän oqaluarpale·ɹüa·i̯torpun ta·rajüitsät oqa·i̯arpun*(4) *kiä tumarne·rtïwará*(5) *tap·oa ka·ⁱliua·i̯terter (uerse·i̯a·i̯terteq)*(6) *te·ᵏ₉ujeqa·wa teᵏ₉ujeqa·wa iwälima· iwälima··*(7) *naka·ⁱterpoŋ (naka·ⁱtorput) toqa·ⁱtorpoŋ (toqa·ⁱtoqaline)*(8) *naka·i̯a·me cäniäne picserpoŋ (me·sa·rpoŋ) make··i̯amé a·ʷtarpoŋ ap·ateŋ tapoa malita·i̯a·rpa· (malik·a· malita·niara·)*(9) *tap·o·a tike··arpa·ⁱn it·iwäne cilataŋiarpa·ⁱ ta·rïjuätsiar oqaluarpale·tuᵗₙ*(10) *papika·lᵉₒr qa·nita·ŋitsertïŋo te·galuaqa·ŋe·q*(11) *e·rtïwa iluaneᵏ papika·lor puläsimagaluar*(12) *papika·lor teŋaloriartarmaŋe*

*iʷna qilᵉʳₐₙniäcsawoŋ put·a·rqit·a·ⁱn iʷna· qilä·niä·csawoŋ iʷn·a·ta qilät·isv· at·aqʷita (at·aritaʳ)** qiläʳniäcsawoŋ ta·wa qila·lerpoŋ*(13) *papika·lor qa·nita·ŋercertiŋo· te·ŋaluätarmaŋe at·ana·giar ata·ni pilälüät·or*(14) *kalip·in·ersik*(15) *ta·wa oqarpoq ajïŋ·ilàʷk·in an·iagiaqe·gin (a·n·iäk·in a·n·iakajiqik·in) a·mila·*(16) *na·ŋin na·ŋin na·ŋioŋ ukiulokajiŋ maŋin·erc$^{i}_{w}$artojokajéⁱŋ*

X.

Qe·rpim·e taq·awane aŋ·e a' umiä ilïwane peqa·ŋika·ŋata a·kʷat·e sànakorsimalit·o(1) *umiä ilïane qut·a·i̯ararsimalin tap·o·a qut·ai̯arpa*(2) *umiä ilïane·lercerceⁿ*(3) *ase·koä oqala·rpale·tïalercerce*(4) *ase·- tumane·rtumarne·rtiwará kiä tumartoa*(5) *tap·o·a umia iliäⁿᵉ ulika· toqule^{r}q*(6) *awata·ŋi te··rïarpa· "te·gojeqa·ra te·gojeqa·ra iwàlima·· iwàlima·· "*(7) *nak·ai̯a·ter toqai̯é· ʔolo·lerceq*(8) *caniäne pitsíama ap·ai̯a·tam·a (?) tap·o·a malitaniara· malítalera·*(9) *iti mikiqa·ʔᵏir ta·rajuätsa·t it·ïwäⁿ cilata·nerialerpoq,*(10) *"as·aqarpugut" — "papík·a·lor oráq·a·ⁿₘiᵏ ta·ŋutsertiŋo te·gᵘaluaqa·*(11) *kanoa e·rtïwa ilïäne pulai̯a·i̯tˢer"*(12) *— "ᵏₜiŋua qilele·rtiŋo" — "put·a·rqitä·ⁿ" — "ha iʷna qiliˡᵉʳₙᵢₐᵣter ʔé-ek qe·rter(?) o·ˡₙara·" — "ha iʷna·ta qilit·iso· at·aqilʷar** qiläcsawoŋ qiläcsawoŋ" ta·ʷᵃ qila·lerpor*(13) *pap·ika·lor qa·niᵏₜa·ŋucertiŋo "te·ŋaluaqiga·"*(14) *— "artserter ⁱwilikera·" — "aⁿₘigajaj ai̯ aⁿₘiga·ja·i̯tua kalip·in·ersik"*(15) *— "a·mila·" — "aⁱn·iagiaqe·wigit" — "a·mila"*(16) *— "ajiŋikucsu aⁱn·ia·gin" — "a·mila·"*

*(6) *ulika·* I read as *tulik·a·* (WGr. *tutik·a·*). It is uncertain who "he" is.

**(6) *toquleq* 'dead'; the word is used sometimes of one only apparently dead (in a swoon).

*(7) The person who snaps his hunting bladder is doubtless the same one who came to fetch dried meat and blood.

**(7) *iwalima·*, cf. WGr. *iwawa·* 1. '(a bird) broods on it.' 2. '(a man) lays himself against the back of his neighbour on the platform.'

*(11) *papika·lor* < *papik* 'tail' and *-ka·woq*; possibly a joking way of referring to a mating animal.

other (fresh meat) in the house.[1] (The dried foods) were usually hung up in the inside of the umiak. There they laid it up. Now he was about to go up there to fill into (into his vessel or bag).[2] [Inside the umiak were some who often stayed there.] Unexpectedly (there were) some strange beings who were heard to talk in a whisper with their ugly voices, Taarajuätsaait (half-people) who talked together.[4] — "Who stepped on me by mistake?"[5] — [Up there, inside the umiak (there was) a woman with whom he lay*, dead**]. Up there was one (a man) who became more and more lustful.[6] [He snapped his hunting bladder*]. (A woman screamed:) "He is seizing me! There is someone brooding over me!"** (The scream is repeated three times).[7] They (two) tumbled down, they struck against the ground [complaining].[8] After the fall by its (the umiak's) side, they sprang up, [after the spring] after having gotten up they went off, running. He followed up after them.[9] Up they came [to a little house]. The Taarajuätsiaq's eldest (grandparents) stood outside the house.[10] A Taarajuätsiaq was heard to say: ["We rolled down"]. — "A wriggly-tail* came into the hollow under the bed** (the boat) and seized her violently," he (or she) told.[11] [Down there by the water] a wriggly-tail which wanted to creep inside the umiak [one who was in the habit of creeping in], because he was generally desirous of her.[12]

"She over there* shall investigate the matter by asking her *qila* (earth spirit)" [calling on her qila in reference to it (him or her?)]. — (The answer?) "(He only came to fetch?) his hunting bladder." — "She, over there, will ask her *qila*!" [preparing herself for a qila-performance . . . (?)] — "Watch out now, she there! the *qilalik*-woman's instrument!** she is going to ask her *qila*." — Thereupon she began to feel the presence of her *qila*.[13]. — (A voice:) "A wriggly-tail which blocked 'the hollow under the bed' grabbed her [he took her by force]." — The loosened soul* down from the earth began to speak a little.[14] [The one who came to fetch something had 'brooded her': "Did it hurt you?" — "Yes, it hurted me."][15] — "Did you make a real copulation? (?)" — Then she (the old woman?) said: "I overcome you, don't I? May you feel a bad pain in them!" — "Yes, of course!"* — "[That's good enough for you, may it hurt you!" — "Yes, of course."][16]

** (11) *qa·nita·ŋerpa·* (cf. WGr. *pa·ŋerpa·* 'blocks the entrance (*pa·q*) for him.') *qa·ne* must be used here for the hollow room under the umiak or its interior; otherwise 'the hollow room, the cavity under the platform in the house.'

* (13) "She, over there," namely in the house of the Inuit, some old woman or other. — ** (13) *at·aqit*? < *at·ap·a·* 'makes it fast, attaches it.' The *qilalik*'s "instrument" is a wand and the attaching cord by means of which she raises and weighs the object of her examination (usually the head of a person who lies on the platform)

* (14) *atana·r* 'the one plunged into the depths,' the soul of the sick or of the one whose business is being investigated by the spirit in the earth. Cf. 231.[8]

* (16) This *a·mila·* was pronounced slowly and solemnly as though with the voice of a despairing or repentant soul.

[ε] Nos. 230—237.

MEMORIES OF YOUTH OF A FEMALE ANGAKOK.

By Teemiartissaq.

No. 230. Education in Magic Arts.

SUMMARY. — Teemiartissaq's childhood (1-2). — Search for spirits on the mountain. A butterfly her first assistant spirit (3-10). — Her teacher (11—12). — She listens to the conversation of the foxes (13-24). — Neemilah (25). — Tuition in magic doctrine (*iliseeneq*) (26-33). — A Taarajuätsiaq her teacher (34-36). — Her stepfather betrays her search for angakok wisdom, whereupon she ceases to seek the spirits (37-41). — Longing for the lost secrets (42-43). —

Nakiwim·a nak·iwituakajim·a Saqiät·a,*[1] *ka·mat·iwakaje· iliniartip·a·ŋa. oqarpoq aŋake·sarniarit.*[2] *qumum majoarpoa, takiwara nuname·ter isárqatå̊ta a·ʷtuína·jin*[3] *uwiŋiläsá·galiaq.*[4] *ta·tumaŋe·q aŋakit·ülerima iwérpara*[5] *taman·a atip·ara.*[6] *uwiŋiarqiarpoa qimaqa·sertoa.*[7]

e· at·a oqarpoq: aŋakit·ileqa·r, uiŋileqa·r.[8] *at·iliartalisalerpoŋ im·e e·wa ornik·ima·rnerpa· aŋakít·ük·ine.*[9]

ta·wa nam·ineq ip·alerpoŋ a·we·poŋ. uaᵑᵍᵃ ta·wa e·simarpoa.[10]

at·a oqarpor: aŋakítuleqá·ʷtin, po·a qilam·elüartalisalerputin. kisiät e·aqisa·rik·e iliniarqisa·rik·e aŋakit·ün·is·ät.[11] *torne·ia·rma·rputit. — e·, uaŋa aŋerpoa.*[12]

majoarqeɻarpoa, tusá·rialérpak·a oqiceʷrnåk e·ŋursumalik martik.[13] *tusa·ra·lerpak·a kakakakakakakaka, täsåʷn·a soʀajap·a?*[14] [*a·p·a*] *sicsame·teq, a·p·a qutisime·ter.*[15] *ta·ʷna sit·ame·te: qiwa·qeqaqa··. — a·p·a qutisime·ter sa·p·a· kakakakakaka nunaqaq·a·. tapäʷna soʀajap·a? kakakakakaka.*[16] *— kile·torqaqa·ɻeqʳa· kakakakakaka·q, tapåʷna soʀᵍajap·a? — misartaqaqa· kakakakakaka tasäʷna soʀajap·a?*[17] *— oʷqa·ɻeʀᵍa·· kakakakakaka·k tapåʷn·a soʀᵍajap·a? ke·tˢorneka·ɻeqa·q. kakakakakakaka·k tasäʷna soʀajap·a?*[18] *— put·ukut·eqaqa·q· tapåʷna*

[1] A portrait of Teemiartissaq from 1906 is shown on p. 163, fig. 20. As a young wife she is seen in First Part, fig. 53 (Knutsen phot. 1885).

Nos. 230—237. [ε]

MEMORIES OF YOUTH OF A FEMALE ANGAKOK.

By Teemiartissaq.

No. 230. Education in Magic Arts.

Her vision, and her visit to the realm of the dead beneath the sea (44-48). The danger line passed (49-51). — The meeting with her dead brother in the realm of the dead (52-60). — Her remorse for having abandoned her training for angakok (61-62). — The tents in the realm of the dead (63-64). — The return home to this world and the awakening in the hut (66-68).

My father, my deceased, real father (named) Saqiätta,[1] (when he had become) a poor, old,* man gave me tuition. He said: "Train for angakok."[2]

I ascended (to the inland). Up there I saw a butterfly bloody all over, sitting on the ground,[3] one which was ready to be whistled to.*[4] This, it is said, possessed me, when I began to become an angakok;[5] I attired myself in this (his slough or his 'appearance').[6] (A little later) I whistled again* (and) caused him to leave me.[7] — Another person said: "Now she is training diligently for an angakok, she 'begins to whistle';[8] she is training to become one who can descend to the deep sea; I wonder if she will visit the godhead of the sea when she has become a fully trained angakok?"[9] — Then he (the butterfly) licked himself, and stroked away the blood. Then I recovered consciousness.[10]

The other said: "Now you are beginning to be a fully trained angakok, you soon will be able to ascend to the heavens above, but it is on condition that you carefully maintain and carefully impress on yourself the angakok learning.[11] Do you wish to acquire assistant spirits?" — "Yes" I answered.[12]

Then I proceeded up there (on the mountain), and after a while had the experience of hearing two foxes who had become human beings.[13] First, I heard both (screaming): "*Ka-ka-ka-ka, ka-ka-ka-ka!* Isn't there anything down there?"[14] — (One of them) was down by the shore, the other was higher up.[15] — He by the shore (said): "Here is a great many sea scorpions." — The other who was higher up said: "*Kakaka*, here is a great quantity of dandelions. Isn't there anything down there? *kakakaka*."[16] — "Here is a great quantity of mussels, *kakakaka*. Isn't there anything up there?" — "Here is a great quantity of edible sea-weed [?]. Isn't there anything down there?"[17] — "Here is a great quantity of small codfish, *kakaka...ka·k*. Isn't there anything up there?" — "Here is a great quantity of blue-berries, *kakakaka*. Isn't there anything down there?"[18] — "Here is a great quantity of crabs. Isn't there anything up there?" — "Here is a great quantity of

soʀajap·a? — silam·uqaqa·. ta$_s^h$äʷna soʀᵠajap·a?[19] *— nipisartuarteqaq·a·q, tapåʷna soʀᵠajap·a? kakakakakakakaka·k. — up·ikäqaq·a·q kakakakakaka·k teʷna* soʀajap·a?*[20] *— iʷŋ·iʷŋ·ïwaqaqa·q* kakakakakaka tapåʷna soʀajap·a? tapåʷn·a. — tˢiputəqa·i̯əqa·ŋ kakakakakakaka·k tasåʷna soʀᵠasåp·a?*[21] *— pusiŋaleka·i̯əqa·r kakakakakaka·k tapåʷna soʀᵠajap·a? — ipa·rtïwaka·i̯e· ipa·rka·i̯eqa·r kakakakaka täʷna soʀajap·a?*[22] *— curujoka·i̯əqa·r* kakaka-kakakaka·k tapäʷna soʀajap·a? — paʷrnaqute ka·iəqa·r kakakakak teäʷna soʀajap·a?*[23] *— an·ertïwaka·i̯e· a·mak·iwät puilertïwin, nätsiät sak·a·ⁱt, torto·ⁱsåⁱt, nätˢicsa·ⁱt, nålaŋin·a·ⁱt, at·ät·e·t, qialük·åt, aʷʀit, t̯äcsaralin.*[24]

Neʷmila··· tusarqip·ara, o·a qima·woa siik·ama siik·ama siikama neʷmila·rtiwakajik.[25]

qima·ŋama majoarqip·oa ut·u at·ame take·ıarpara e·tujokaji.[26] *u·a ta·wa e·niartip·a·ŋa [ili-] oqarpoa ta·wa: qaneŋ artarcícsuwiŋá?*[27] *— uweqaleriwit toqusicsa·nik. — qaneq haʷ· ta·iŋ·u(·)wit.*[28] *— uweqaleïwåt nüʲa·nik qe·i̯m·ik* pe·rse·ima·rputit. aʷta·ʳia·rpat sarqisimik aʷtorpiagin nalorokuma·rpuɹin.*[29] *nuʲjá·ⁱt peʳiåŋ·ip·åt pó·ŋ·uákai̯k merqïʷanik toqusimalikaje· uwiwin át·iŋʷa·niŋ.*[30] *taʷko qim·i merqïʷaka·i̯nik teʷ·ʷŋuk·o maʷwaⁱn·e at·iŋiäta merqiwäta akeʷrnanik iliŋima·rïtik.*[31] *iliŋimá·ratin tarn·ere·rima·rter. ta·rneʷ·rtine toqoruma·rter.*[32] *a·ma saʀe·-poka·i̯åt* pernane ilís·iqimá·rputit, a·m·a atiŋaʷnik ilis·iuma·rputin sarʀeʷ·-poʷmaka·i̯ät tarniŋéʷ·lüsá·nik. — ta·wa ta·tuma qimap·a·ŋa.*[33]

uto at·ame majuarqip·oa, takïiätse·ŋa ta·rajuätsⁱa·rtira·i̯n ajoqerse·pa·ŋa:*[34] *ítsaluártaleriwín nap·alikicime·ti tamaⁱsa takïniarsa·rniåtsaʀa·tin.*[35] *tamaⁱsa takeŋïk·it (to·rnileri-) itsalüartalerima·rtïlin ajuätsa·rikümá·rtïlin.*[36]

nåkiwic·iama oʀaʷtigiwa·ŋa aŋakïsárpoŋ.[37] *ta·wa oaŋa at·iwås·a·rpoa* eaᵏⁱn·aŋe.*[38] *o·tuaŋ·e ajüna·ta·lïaqim·at:*[39] *süna·pame·naŋe·q aŋaküca·tⁱwn·uŋ, ajüna·ta·lüaq ila· oqaʷtigiwak·a, peʷ·ʷna·rpoŋ.*[40]

ta·wa at·iwasa·rpoa sarqiwaqata·rniaraliärtiwa. at·iwås·a·rpoa kaŋ·isüt·e oaŋa mat·a áŋ·e·niarik·a.[41]

silammut [kind of edible herb]. Isn't there anything down there?"[19] — "Here is a great quantity of dwarf lumpfish. Isn't there anything up there, *kakaka*?" — "Here is a great quantity of juniper shrub, *kakakaka*. Isn't there anything down there?"[20] — "Here is a great quantity of *iwŋiwŋiwät* [kind of fish], *kakakaka*. Isn't there anything up there?" — "Here is a great quantity of kindling moss, *kakakaka*. Is there not anything down there?"[21] — "Here is a great quantity of snails, *kakakaka*. Isn't there anything up there?" — "Here is thick lamp-wick moss, a great quantity of lamp-wick moss, *kakakaka*. Isn't there anything down?"[22] — "Here is a great quantity of refuse and trash,* *kakakaka*. Isn't there anything up there?" — "Here is a great quantity of crowberry heather, *kakaka*. Isn't there anything down there?"[23] — "Here are great bearded seals, the same, you know, as the 'big seals', baby common seals, half-grown common seals, almost and fully grown common seals, Greenland seals, two and three year old Greenland seals, white whales, walruses, *cäcsaraliks*."[24]

Neemilah! I heard again. I fled, shaking and trembling, — that horrid Neemilah![25]

After I had fled, I again ascended another day. I set eye on a monster.[26] I then let him teach me. I said: "How (i. e. what) will you teach me?"[27] — "If you begin to have a husband, the expedients to get him to die." — "How? haa, if you would mention (them)!"[28] — "If you begin to have a husband, you shall cut off (some) of his hair, with a hair-cutting knife.* When he starts off in his kaiak you must throw [the cut hair] (after him) from the place where he left (the shore).[29] If his hair cannot be cut off, (then) the hairs of a dead dog (to be placed 'between [?]) the soles of your husband's kamiks.[30] These dog-hairs, if you take them round 'here' [namely round the neck and shoulders] (you shall place them) between the hairs of his boot-sole.[31] If you place them there he will be robbed of his soul. When he has been robbed of his soul, he will die.*[32] Also in the joinings of the kaiak cover you shall place, likewise as in his boot-soles, you shall place in (the joinings of) the side laths* of his kaiak expedients to make him be robbed of his soul." — Then this (spirit) left me.[33]

Another day I again ascended. I got to see but only very dimly* some small *Taarajuätsiaqs* who gave me tuition (as follows):[34] — "When you begin to summon your spirits, those who are in (the aerie of) the 'falcon', all, you must exert yourself to get to see them.[35] When you have seen them all, you will know how to begin to summon spirits with the drum. 'You shall become able to do everything'."[36]

My stepfather betrayed me, (saying): "She teaches herself the practice of angakokism."[37] — Then I ceased to search for visions (in solitude), before I bore him.[38] When, now, Oottuaŋŋe [her first-born son] had a narrow escape from death (my stepfather said:)[39] "What is it they say, said he, about your efforts to become an angakok? He narrowly avoided death, didn't he? (because) I betrayed them, he [Oottuaŋŋe] recovered."[40]

Thereupon I ceased to search for the visions, although, otherwise, I should have liked to wander around [inland]. I ceased to search for the visions, like people who are ashamed of themselves, although I had kept (my searching for) them secret.[41]

oaŋa ta·wa oqarpoa: nȧk·iwics·iama oqa·^{w}tïwara^{i}ta$^{(\cdot)r}$se·wajoät kaŋ-e·nüarik·a, ise·pa·^{w}na tórnalísarílawa, a·m·a co·r oqa·^{w}tïwaria·jïät.(42) *pia·rüt·iŋo e·käta·toa* aŋaküsarniaralïartiwa, pe·a·rüt·iŋo aŋ·e·nüarik·a aŋaküsa·tik·a e·arnalüaqim·e. ise·pa·^{w}na sawo·ale po·ó·alé ilim·artisa-rilawa.*(43)

oaŋät·a·wa un·up·oŋ naq^{w}arȧrtoa, ilaŋa·lerpoa. nak·arpoa, nuna ilïanut nak·arpoa.(44) *e·· martik aɪaŋarpa·ŋa. ta·rtüsa·ralüama at·aŋ-e·i̯armaŋ·a.*(45) *nak·arpoa sawoa nuna ilïane. ta·wa ta·^{w}ko oqarpoŋ uiäp·a·ŋa: cawoa piŋät·a·ŋa·i̯ qartima·^{i}tsinik. u·a oqarpoa: qani-pícse-wa? e·aqate·suät·e.*(46)

*v·a ta·w^{c} a·^{w}tarpoa, täso·a am·ut ima·^{i}tserpoa: át^{s}iwi atsiwiti-witiwitiwitiwitiwa···· atsiwitiwitiwitiwitiwitiwa·· *(47) im·a kit·iŋa nuna kit·iŋale tikipárput.*(48) *oʀarpoa: sukut picse·wut?* a·^{w}loqarma sa·pa·ŋa: tama·^{w}na picse·tin, aʀítsip kit·igagin.*(49) *ka··toriarpoŋ tama·wa tamina ate·ler amoa· qernertertoakajik, ta·^{w}tumiŋa kit·ile·rsulurpa·.*(50) *ta·wa mi-kisit·arpoŋ. pit·erpoa, täs·o·a malip·ak·a. a·^{w}tarpv··t täso·a e·rtaliwut e·rtaliwut e·rtaliwut e·rtaliwut.*(51) *uwaŋa anik·a arqaluarit·e toqum·ata taküsarik·a qiäŋasa·rama.*(52) *ua ta·wa atilerpoa· täs·o·a im·e il·ïagin take·iarpak·a tupapát·ïakaje··.*(53) *ta·^{w}tuma pe·iarpa·ŋa e·aqata·ta: tama·wa unin·iarin, ít·saluätsiŋá·ɹin. it·saluartileriwin* täsawoa aŋilerqüartilin.*(54) *tät aŋa· utarqiniarite. o·a täso·a e·rtase·woŋ, tut·artisv·gun. arqalïwät anin o$^{q}_{k}$á··rterpé·siwarpun.*(55) *ta·wa utarqilerpoa qula·niŋa·ni$^{n}_{ŋ}$ ta·^{w}ko täso·a ate$^{i}_{i}$ármatik ta·wa majoalerpugut.* piŋasïŋortulik tikip·un, arqalï^{w}ara ilaŋigá·^{i}t*(56).

uaŋa ta·wa oqarpoa: qane··sertïlin tikíŋerqa·^{i}n? kíŋe$^{q}_{k}$íliwa. uaŋät·a·-wa: e···ŋ.(57) *nuia·i̯a ka·ɹ$^{\partial}_{e}$rpara, ásarq$^{o}_{u}$·ta·i̯ a·rne·t^{w}ät sawip·ak·a.*(58) *o·^{w}a oqarpoa: e·····n, suna·pa·^{w}na isimasaqaliartiwa aŋakisaralïartiwa mät·a aŋakit·ük·ima $^{u}_{o}$rn$^{i}_{a}$talisagalïarik·in. e··oŋ·· ilim·ártiwa.*(59) e··, arqalïwa ta·wa oqarpoq, suna·^{w}pa·^{w}na uaŋa piwa·ra. uä^{w}t·e ít^{s}áŋalïartiwin aŋa-kïtücsagalïartilin. nȧm·ineř (nam·eř) aŋake·rüa·me ilimartäcsagalüa·me.*(60) *uaŋa oqarqip·oa: e·simá·iŋɛqíŋé·ma·i̯wa aŋakit·ü(i)ŋ·itsiarpoa. owaŋa oqarpoa: ate·rpit nakiwic·iama aŋakicsüa·i̯tïk·a uerniarke··ta·kun.*(61)*

Then I said: For those things which my stepfather at last has betrayed I have felt ashamed. I had thought, to be sure, I should have performed spirit-raising; also, why ever did he disclose it?[42] Purposely I withdrew[?] although I wanted to learn angakok skill; purposely I kept it secret, my angakok wisdom, as I did not care to lose it. I thought, to be sure, I should have flown both below (to the deep sea) and above (to the heavens).[43]

Also I (like the others), (when) it was night, I lay down on my back. I began to sleep. I sank, sank down into the interior of the earth.[44] Two persons appeared to me[?], the one I should have for assistant spirit placed himself under me[?].[45] I sank down into the interior of the earth. Thereupon they spoke, they addressed me solemnly: "Will you go out a little in the sea to the poor departed?" — I said: "How shall I behave? Let me accompany you."[46]

Then I set off (and) acted thus, out there, down [chanting]: "Let me sink right down into the deep!"*[47] The boundary of the ocean and the boundary of the earth (the horizon), we reached that.[48] I said: "Through where (which way) shall we go?" — My companion answered me: "This way you shall go. Along the boundary of the soft [the sea]."[49] — He put his hand in [searching down along his hip] (and) drew forth (a thing) which was so long [she shows the length of her forearm], a quite black (thing), with which he began to make a boundary.[50] Thereupon it (the "soft") was diminished. I skipped across, I followed them there eastward. We set off down there to the deep sea, we wandered, we wandered, we wandered, we wandered.[51] My younger and elder brothers who had died earlier — I should see them! I ceased to weep.[52] I then ascended through the interior of the ocean, there I saw a great many tents (of the dead).[53] The other, his attendant, addressed me: "Remain here! he will procure you the spirits(?). If you (afterwards) begin to summon the spirits (by means of the drum),* then you will be able again to get out there(?).[54] Now, then, wait here! I (and you) out there we two shall move. We must tread [or tramp] it flat. Your elder (and) your younger brothers we shall go and talk with them."[55] — Then I began to await, as (while) from its (the height's) upper part they out there descended to the place. Then 'they' [we]* went upwards; three together they came, my elder brother was with them.[56] Then I said: "How was it that you stayed away?" — "I capsized" (he said). — Also I (then said): "Alack!"[57] — I stuck my arm down in the neck opening of his anorak, I touched his upper arm's amulets.[58] I said: "Ah, yes! How was it? I had thought to become an angakok. Certainly if, all the same, I had become an angakok I should have been able to visit you. Heigh-ho! It would have been nice to 'fly through the air'."[59] — "Indeed," then said my brother. "Then it was really I you longed for, like me you should have summoned spirits, you should have been a real angakok. If one has oneself become a real angakok one should be able to fly (through the air)."[60] — I said again: "How injudicious I was, that I did not become a fully trained angakok," I said. "Your namesake, my stepfather, ... my angakok knowledge ended in nothing on account of his importunity ...[?]"*[61] because your namesake mentioned

ate·rpin oqá·^{i}tuariarmaĝin aŋake·csua·tualiwak·a.(62) *e···n, nit·üimerqiarpoa te·miartiŋo arqalïwara sa·riarpara: kiaqä^{w}n·a a·rqicse·wa^{r}a tupapat·iwakaje·, kia ta·^{w}ne?*(63) *ta·wa oqarpoŋ: taqä^{w}n·a căk·in, uwiwin ukv·a, á·rqit^{s}ťwi taqå^{w}na toquĝame, se·kame.*(64) *ta·wa oqarqip·oa: e···, ta·wa qimalerpagin.*(65)

o·a qiät·oa arqaliwa aterpoŋ. owaŋ^{a} majoarpoa qiät·oa e·nerneranik. ta·wa qaqiwoa taman·a nunam kit·iŋanin.(66) *ta·wa ilaŋa siít·eŋ.* hɔj··· hɔj···! tornälili^{w}k ilit·oa: ilaŋa at$^{e}_{e}$rniasa·riŋa, at·iwara. at·e^{i}ŋak·o qiäca· arternoaqa·r.*(67) *ta·^{i}ma·tumik oqa·^{i}joa: un·ua sinät·orama sawane·poa. pim·a·isa·rtoa mät·a at·e·wartak·a e·aqatiĝik·a.*(68)

NOTES. — (1) *nak·iwi(k)* the EGr. word for 'father' literally signifies 'place of descent,' 'source of origin,' (WGr. *nax·uwik*). The suffixes are *-tua*, 'only, individual' (that is, the right father as opposed to the stepfather, which is mentioned later in the account), and *-kajik* 'miserable, wretched.'

(2) *ka·mat·iwakaje·* (also *ka·matekaje·*), is a word used about old, infirm people, and is only known from East Greenland. [The stem of the word is curiously reminiscent of the Old Icelandic *gamall* 'old', which in East Greenland pronunciation would assume the form *ka·mat*. The definite form *gamli* 'the old one,' would become EGr. *ka·male* or *ka·mate*].

(3) *isarqatäta.* It seems as if this can only be a suffixed form of EGr. *isarqat* or *isarqaleq* (otherwise *isarqileq*) 'a butterfly.' *a·^{w}tuina·jin* either 'ready to burst (melt),' 'quite full grown'? or 'quite over bloody,' 'blood-red' < *a·wk* 'blood,' *-tuina* 'quite,' *-(r)aji(ŋ)* = *-kajik*, see note 1. The final *n* instead of *ŋ*.

(4) *uwiŋilisa·galuaq.* The meaning of the word as given here and in the following, is according to Aawtaaritaa's interpretation (231, note 27), namely from WGr. *uiŋ·iarpoq* 'whistles.' But I should not wonder if Teemiartissaq had meant something else by this word. It seems as if it could just as well be derived from WGr. *uwinik* 'the outer layers of flesh of the body' (cf. also Fabricius's dictionary: *uingœrupok* [*uiŋe·rup·oq*] 'he loses his flesh, becomes thin, wastes away'), in which case the meaning of *uwiŋi-* could about answer to our 'slough,' and the talk could here be of the butterfly becoming a slough for Teemiartissaq ....?

(5) *ta·tuma iwerpara* (= *iwerqa·ŋa*), 'it crept up to me or into me,' i. e. 'I got its slough on'[?]. According to Kleinschmidt's dictionary, *iwerpa·* means that 'it follows his body in all the curves, corners, or hollows,' (the outer or the inner).

(6) *atip·ara*, the same as *atip·a·ŋa*, or an unusual form for *atiwara*? Perhaps the meaning is that she got the slough on in such a way that the butterfly's head came outside of her own.

(7) Or 'I again got my own, my natural flesh.'

(8) Or 'she begins to get a slough.' Cf. note 4.

(13) *e·ŋursumalik* (dual) 'who had become human beings,' i. e., who had got human soul and language. Teemiartissaq now understands the fox's language, because she has become an angakok.

(14) *soʁajap·a* (with short final *a*) may express a question, and then can-

the angakok wisdom and the beings by whose strength I should have become an angakok."[62] — "Yes, indeed!" I almost shouted as I caught hold of my elder brother. I then asked him: "Who is that, north, who has raised all the many tents? Who is it?"[63] — Then he answered: "It there in the north (is) your mother-in-law, your husband's mother, (she) arranged there in the north when she was dead, when she had fallen asleep."[64] — Then I said again: "Indeed! now I am going to leave you."[65]

While I wept my elder brother descended, I myself ascended, weeping from grief, and crawled up to the boundary of this world.[66] Then (I found) my husband trembling.* — "Hey! hey!" (I screamed), acting like one who has an assistant spirit,** "I wanted to descend to my relative.* I saw him in a vision. When I had seen him I had hard work to restrain my weeping."[67] — I spoke thus: That I had dreamed in the night that I was out there in the deep. I dissembled — nevertheless it was true. I had been together with my departed relatives.

not be construed parallel to the following *sa·p·a·* (with long *a*) 3rd person singular possessive ('he—him'). *soʀajap·a* may come from *so*(*q*) 'what,' 'something,' cf. *soqarpoq* 'there is something' and the suffix *-javoq* with the negative *i*(*p*): *-jaippoq* 'not easy to —'; the whole of it meaning, then: 'there is not easily anything (to be found)' put interrogatively with answer expected in the negative: 'yes there is.'

(20) *te·ʷna*, cf. later *täʷna*, *teäʷna*, is only a hasty pronunciation of *tåsäʷna* (< *tå-säʷna* 'that down yonder').

(21) *iʷŋ·iʷŋ·iwaq* is the EGr. form for WGr. *im·iŋ·uaq*, which is explained by Kleinschmidt (Grønl. Ordbog, p. 106) as "a rather large fish (3—4 feet long) etc. . . . (a little fish of similar appearance is said to be sometimes found in the inland lakes)." According to the narrator's explanation, we have here to do with a little animal in the water, the size of one's hand. Cf. no. 228, note 14.

(23) WGr. *sorujuk* 'unclean things, which hang in something, or come on it; for example leaves and earth which the wind has drifted on the snow' (Kleinschmidt, Ordbog, p. 334).

(24) *a·mak·iwät* < *a·* (vocative) + 3rd person possessive of *mak·e* 'these': 'see them these,' i. e. 'see these specimens of their kind.' This enumeration of different kinds of seals and other marine animals comes as a surprise. Perhaps Teemiartissaq has skipped a link in the story, or she has condensed the foxes' conversation. *an·ertiwakaje·* lit. 'big seal' (= 'bearded seal' 'phoca barbata') is a word imported from the south, as *puilertiwaq* was tabooed on account of a death; this latter had been coined even earlier, in order to displace the original *ut·uk* (WGr. *us·uk*) when this was tabooed. The next four words signify the distinctive ages of common seals; *nalaŋin·aq*, 'Greenland seal', is likewise a compensatory word for the original *a·ta·q* (thus in West Greenland). *at·ät·e·q* answers to WGr. *aʟ·ät·o·q* 'a Greenland seal in its 2nd or 3rd year'; literally 'the strongly spotted one, with black figures on the skin.' — *cäcs-* or *täcsaralin* (plural) is no doubt the same marine animal which was mentioned in a magic formula (no. 60, p. 258) as *täs·aralit·e·q* 'a walrus' (in the sacred language). Teemiartissaq has by mistake first given the common all-day word (*a·ʀit*) and corrects it at once by giving the more solemn designation. The latter seems to mean literally: 'one which raises and stretches its neck (in order to look out).'

(25) *ne·mila·* interrupts the series of enumerated animals; it is an angakok's 'assistant animal', or a 'chasing spirit', which Teemiartissaq often mentioned to me with terror or veneration from the time when, as a young girl in her father's house, she had been present at the angakok's incantations. This kind of spirit is related to the *qimaʀ·aq* or *amortortoq*, cf. First Part, pp. 88—89 (G. Holm). Cf. also in no. 233, p. 469.

(26) *e·tujokaji(k)* 'a human monster.' It is not clear whether Neemila or another nature spirit is meant here. The word signifies a being who has a human soul < *e·*, WGr. *inu*; and *-tujo* perhaps = *tiwa* 'great, big.'

(29) *qe·i̯m·ik* from *qe·ⁱtit* (plural) 'a cutting implement,' which answers to WGr. *qiu·tit* 'a pair of scissors' (Kleinschmidt, p. 148). The hair is cut off with a sort of knife made of shark's teeth, and I assume that such a one is meant here also, although this designation is not otherwise known from East Greenland where this implement is called *pila·takajik* or *kicsata·i̯*. (See First Part, p. 677, cf. 476—477).

(30) *po·ŋ·uakajik*, literally 'a wretched little sack,' is the compensatory word for the tabooed *qim·eq* 'dog.'

(30) i. e. between the soles of the outer and inner kamiks, or between boots and stockings. *-niŋ* must be meant here as the allative case (*-min*). — The context here and in the next following lines is very anacoluthic.

(31) She pointed to herself. The hood and shoulders of the man's anorak are trimmed with dog-skin (see First Part, p. 575 and figs. 129, 296—298).

(32) The art of getting one of a human being's diminutive souls (which particularly have their place in the joints) to leave the human being, comes under the knowledge of *iliseeneq*. Here, then, Teemiartissaq got her first tuition in the *iliseeneq*. The soul which has its seat in the neck (the throat) is so important that its loss causes the person's death.

(33) *saʀe·* (or *sarʀe·*) is only a looser pronunciation of *saqe·* or *sarqe·*, relative form of *saʳqit*, the EGr. word for *qai̯aq*. — *poka·i̯ât*, *po·maka·i̯ât*, the first word is compounded of *po·(q)* 'cover,' and the suffixes *-kaji(k)* 'wretched' 'bad' and *-at* 3rd possessive plural in the absolutive form; the second word apparently from *(a)pom·a-* and the same suffixes. In the first case, *saqe·* and *po·* are almost merged into one word, as in our compound 'kaiak-skin'; in the other case *sarʀe··po·ma-*, the process of assimilation has been carried so far as to eliminate the initial *a* of the stem-word, the trace of which can be seen in the long *e··*. In addition I must assume that the long *o·* in *po·ma* is a mistake for *u* (short) before a geminated *m*, as the WGr. form of the word is *apum·ak*.

(34) *taküiätse·ŋa* cf. WGr. *isigiarsup·a·* 'sees it but indistinctly.'

ta·rajuätsa·ⁱt (who are also called *é·ajuätsa·it*) are nature spirits which live under the earth near to the dwellings of human beings, and from which the angakut partly get their guardian spirits. Here, then, Teemiartissaq probably has her first chance to get a personal guardian spirit. The earlier met *e·tojokajik* seems to have been a spirit outside the mythic peoples which provide angakut with assistant spirits.

(35) *icsaluartaleriwin*, from an unknown **icsaluartarpoq* or *itsaluar-* (cf. note 54), must mean the same as *torniwoq* (which is the general WGr. expression) 'summons forth the spirits,' during the use of the drum and the rest of the ceremonies. It is probably a word of ritual, just as the angakok drum is in ritual parlance, here at Ammassalik, called *is·aliʷta·* (or **iᵗ꜀saliʷta·* from the same stem as *iᵗ꜀saluartarpoq*) instead of the usual *nuan·a·rita·*. — The

falcon here mentioned is one of the angakok's spirits, cf. no. 233 16–17, but it is not clear what is meant by 'those who are in the falcon', most likely: its young ones.

(36) Literally: 'You shall cease to be powerless.'

(37) In her account, Teemiartissaq here comes to what occasioned the turning point in her life. So long as the angakok's training lasts, this must be held in secret from all except the few initiated (her teachers). By betraying the fact that Teemiartissaq has intercourse with spirits, her stepfather destroys all her chances of further training.

(38) *at·iwas(·)a·rpoa* from *at·iwa*. Cf. conclusion of narrative (67) *at·iwara* and *at·é·wartak·a* (cf. no. 231, p. 469 6), possibly connected with words like the WGr. *aliwoq* 'removes oneself, draws back,' and *aliortorpoq* 'sees a ghost,' 'has a supernatural vision.'

(39) *ajüna·talia-* from *ajüna·*; cf. WGr. *ajuna·rpoq* 'acts to his own harm' or 'is harmed by something which another has done,' often in the meaning 'dies.' Suffix *-ta·lia*, cf. WGr. *-ta·liwa-* 'hinders him or it in —ing.' How the words intervening between (38) and (39) piece together is not clear.

(43) Cf. in no. 231 40, *e··kät·a··ilua*.

(47) This is the exclamation generally used by the angakut as their signal when they are sinking down in the underworld.

(49) *picse·wât* presumably instead of *picse·wit*, WGr. *pis·awit* 'shall thou?' or *-wut* 'we'? — *a·wloqarma* < *a·wloqat* 1. person possessive in the relative form 'travelling companion.' *aqitseq*, lit. 'the soft' signifies 'the sea' in the angakok language.

Egede mentions (Greenland's Perlustration 1741, p. 119) — and Cranz has obviously got the same description in his Historie von Grönland Part I, p. 264, from Egede — that the angakut on their way to the sea-woman first pass the souls of the dead, and afterwards come to "a broad, long and deep gulf, over which they must go, but there is nothing to walk on except a great wheel, which is like ice, and rushes steadily and rapidly around; the spirit must lead the angakok on this." Cf. Rink, 1868, p. 242.

(54) *its(·)a-* or *icsa-*? Cf. *is·alīwta·* 'the drum as a means of calling the spirits' (thus only designated in the angakok language, cf. note 35).

(55) i. e., 'you shall await our return.' — *tut·artiso·gun* is apparently from the same stem as WGr. *tuʟ·arpa·* 'exposes to the pressure of his feet, treads it flat.' Cf. no. 103, l. 3 (note).

(56) *qula·niŋa·niŋ* implies that the country of the dead is situated lower than the spot where Teemiartissaq for the moment finds herself. From *qulâneq* 'the upper part of a thing' (the word is unknown in WGr., but naturally it is related to *qule-*). — *The sense seems to require 'they', but the text says 'we.'

(59) *ilim·artiwa* (WGr. *ilim·arʟoŋa*) used only of the angakok's spiritual flight through the air; when he travels to the moon or to the deep sea, for example.

(61) *uerniar-*, meaning not known; perhaps related to WGr. *uwerpoq* 'slopes,' 'gets a slope' (something which was horizontal), or in the Labrador dialect *ue·riwoq* 'is spoilt, enticed,' *ue·rinarpoq* 'is seductive.' I imagine that it here might indicate the stepfather's strong impulse to be frank, not to be able to keep the secret; *-ke··ta·kun* (WGr. *kajiʟ·a·k·ut*?) 'through (on account of) his strong(?) and deplorable—.'

(63) The meaning of the suffix *-mer* is unknown to me; *-qiar* = WGr. *-qajar* 'nearly,' on the point of.'

(67) *siit·eŋ* WGr. *sajut·oq — tornâlili^{w}k*, an angakok or a qilalik 'who has an assistant spirit.' Teemiartissaq, for some unknown reason, here uses the old word *torna(q)* of an assistant spirit, instead of the usual EGr. *ta·rtoq. — ilaŋa* 'my husband,' or 'my relative.' Teemiartissaq means 'my brother' (*ila* comprises everything from companion to the nearest relative). — *at·iwara at·e··ŋak·o.* I assume that these are from the same stem as *at·iwas·a·rpoa*

Nr. 231.

Teemiartissaq.

Summary.— On the death of her father T. is given a qila by her paternal aunt (1—3). — She then begins to practice the art of 'head-raising' which becomes a source of income in her poverty (4). Her assistant spirits bring back the souls of the sick (5—12). — The cure (13—19). The qilalik's instruction at the grave (20—26). — The assistant spirit is sought on the mountain (27—31). — The assistant spirit appears in the hut (32—37). Repeated visits to the grave on Qeqertaawlaq Island (37—45). — Her first appearance as angakok. Toornartik and Qimaqqat (chasing-spirits) (46—49). The oldest in the hut at Iwnartiwaq (50—51). Her assistant spirit near Kootiwaq (52—55). At home in the hut (56). Her stepfather summons his spirits (57—63).

Uwaŋa ta·wa isumalerpoa me·ragama: co·runa uwaŋa qit·äc·arniâŋilara? ajersersiartiwa nakiwima pe·rim·at(1) *nuk·ama·ra akeqaŋ·it·imik te·süäleqe·rtiwa ajersa·na·rqa·rtiwa,*(2) *qilama ornerartalerpagin.*(3)

co·jare·^{a}ra·ŋata at·ät e· at·a: qit·ale·niat·a·ŋ, akilersertarpoa nukérqi^{w}niŋ pit·a$^{k}_{g}$imit·e.(4)

uwaŋa ta·wa qilalarpoa.(5) *owaŋa oqartarpoa a·i̯lïalermat*(6) *qane·niartoruna (ta·rtusa·raluara at·ei̯wartara) tarne··rsimaŋe·o·rilerser.*(7)

ta·wa oqartarpoŋ at e·wartara ata$^{l}_{n}$a·rsimalẽ.*(8) *uwaŋa oqartarpoa: ata$^{l}_{n}$a·rsiarnüia·^{k}! ta·wa atana·rsiaora atana·r a·larpai̯.*(9) *nan·imun tarne·rsimajara·ŋata nani^{t} tikitarpa·^{i}t,*(10) *näcake·tara·^{i}t tarnaq tegu$^{l}_{s}$arpa·^{i}t tiŋis·imalin, u^{w}ko·na erit·eŋo.*(11) *aperqililik mal$^{i}_{er}$taiarpa·^{i}t, e·^{w}l^{w}o·rsuata·^{i}win.*(12)

toquta·^{i}kalera·ŋata ta·wa sut·uartarpa·^{i}t, pe·nars$^{i}_{er}$tarpa·i̯t, pe·na·rtarput.(13) *co·iarter ta·^{w}na e· pe·na·riara·ŋata ta·^{w}tuma pe·na·riarte··sarpa·^{i}t.*(14) *uwaŋa oqartarpoa: a·rqisisertiŋo iwertitarniagin!*(15) *ta·wa a·rqiara·rat (ta·wa tarneq —)*(16)

makitarpoq: makin·iarit. ta·wa ata·niŋa·niŋ tarneq ut·ertarpa·^{in}.(17) *ut·e^{i}ra·ŋat$^{ik}_{e}$ ilïwane pulälarpun. ta·wa pe·na·rtarpun.*(18) *uwaŋa at·ät pilarpa·ŋa: qujânariŋ·a* qilaqarme·ŋ, pe·na·rtä ta·^{w}ko.*(19)

qit·äs·artiwa qúmum majoarpoa(20) *tike·i̯arpara iliartïwakajik nuäp·ara. iliartiwakajik ka·wara,*(21) *awâlik·a tama·wa majoartalerpa·i̯.*(22)

Pik^{w}·inor ajo^{r}qerse·liarmaŋa taman·a eritalikajeqa·, o·marti^{w}n$^{i}_{e}$ ne·ta·rijuät ajoqerse·pa·ŋa.(23) *oqarpoq; aŋakesartik so·leqita· qartima·co-*

(see note (38)) and *at·e·wartak·a* (in (68)). *at·iwara* 'my vision' [?]. *at·e·ŋak·o* probably = *at·iwiŋak·o*.

(68) *oqa·ʲjoa* the suffix answers to WGr. *-iwoŋa* or *-ioŋa* (< *-ujoŋa*). — *at·e·wartak·a* (cf. notes (38) and (67)) 'my dead relatives,' cf. *at·e·n* 'the dead in the underworld (down in the ocean).'

No. 231.

How Teermiartissaq in her youth learned to summon her qila* and other assistant spirits.

Then I began to think while I was (still) a child: Why do I not try to learn the *qilaleq* art? I was very poor, when my father died.(1) — "His youngest sister* will probably take me to board, free. — As in the beginning I was still poor,(2) [she said:] "My *qila**, I delegate it to come to you.**(3) When some of the others are ill, another person says (to me): First make a head-lifting investigation of him! I am accustomed to be paid in sinews (for sinew-thread) and the remains from the hunt."(4)

So I generally made a head-lifting.(5) I was wont to say* as it, (my *qila*, the being that was to become my assistant spirit and which revealed itself to me **), was 'about to move'(6): "What is the matter with him, there? Is he, too, about to lose a soul?"(7) Then the one which had revealed itself to me generally said: "It (one of the souls of the sick person) has loosened itself a little.*"(8) — I say: "Depart and 'seek for his soul!'"* — Then my soul seeker brings back the loosened soul.(9) If the souls of the sick have been stolen away to (by?) the bears, they (the assistant spirits) go to the bears.(10) They usually bring the souls (back) with them.* They are wont to catch the soul; after having caught* (it), they carry it in their hands, taking hold of it here (from below).**(11) They usually follow (obey) their *aperqitek* (oracle-spirit).*(12)

If they (the sick) suddenly begin to die (i. e. lose consciousness) then they (the qilaliks) blow on them (and) make them well. They usually get well.(13) When the sick person(s) in question is (are) growing better, then it is that one (the qilalik or her assistant spirit) brings to pass that they become well.(14) I usually say (bent over the patient): 'Restore him'* and set them fast!**(15) Then they usually get in order and *then* the soul ....(16)

He arises: "Arise!" Then the soul usually returns (to the body) from below.(17) When they (the souls) return they creep into the (patient's) inside. Then the sick will recover.(18) The others are wont to say about me: "'Thanks be' for her, there! Because she 'too' has a *qila* they have become well."(19)

'Equipped with my qilaleq instruments' I went up (on the fjell).(20) I came to the great sad grave (and) licked it all over with my spittle. I plunged my hand into the grave.*(21) Along my hand, this way (through the sleeve?) it (the soul of the dead) got ascension.(22)

After Pikkinor had taught me he (the ghost) caught me fast by this (my elbow): "In (for) your life you have him as your 'prow'[?]" he taught me.(23) He said: "The foundations of the angakok arts are the ghosts of dead."(24) He seized me (by the arm) and (shouted with

*kaje·.**(24) *uwaŋa ta·wa eritalerpa·ra: e···! taman·a e^{r}_{q}italekajeqim·ara koŋua·ɨelïs·ama.*(25)

aŋakin tamarmik iliniartarput tamak·uniŋa. ut·u piŋasin ta·ima·^{i}-pa·ŋa. iserama aŋ·e·wara, un·e·te isimaŋeo^{w}a, e·ŋ·a·ja·ma, erit·akaje-qiŋa·ŋa. aŋe·ŋiŋa aŋaketüniarqiĝa·ma.(26)

nuliäk·a·ŋe·ŋ aŋakit·üka·ŋame ajorâsa·rüt·ale ilim·artartili^{w}te uwiŋ-i^{w}artilï^{w}t·e(27)*

u^{w}a ta·wa majoarpoa uwiŋilïs·ara ujariŋa, ame·larnartik e·aqatiŋe·-tiŋo.(28) *qut·iserlïjokajim·e e·ariarpoq, akilernisit·iloŋ icscüa·lertiloŋ nuja·ŋ-ilorpoŋ.*(29) *ta·wa tät·e·na nujakajeqa·ŋ uwiŋilüs·aq a·^{w}tuin·akajik.*(30) *qi-ma·niarsa·raluarpoa^{a} at·amun artolerciwun, ta·^{w}tuma iwerpatigin, alïp·-atigin.*(31)

ta·waŋe·ŋ a·^{w}tuakajimik it·ertujokajime^{n} qa·gut[b]) *erte·narqa·rter,*(32) *at·a e·win it·e iluane·tän oqarqa·rput: uwiŋileqa·r uwiŋileqa·r uwiŋileqa·r uwiŋileqa·r! aŋakitülaqilerpoŋ!*(33) *tät·ane·ŋïartune pe·rip·oŋ. uwaŋin ta·wa nukiterpugun.*(34) *oqa·ria(r)niarpoa: kisertuakaji^{w}n·a ame·la·ni sa·-para. eaqatiŋa oqarpoq: uwiŋe·lïs·aq, aŋ·e·nia^{i}n!*(35) *uwaŋa aŋe·warpuŋ. aŋakis·arlin aŋ·e·larpa·^{i}t.*(36)

uwaŋät·a·wa aŋake·salerpoa. eliartojokajiŋ eliartojokajiŋ ornilerpara qe·rta·^{i}lap qula·ne(37) *e·rtip·ara ua··lertujokaji pe·riwa, aŋake·sertor a·^{w}ti-sa·it,*(38) *toa·ne a·torât·a·raluaɨliwa unik·ara·wa ersiŋarneraniŋ, isima·ɨara·-wa:*(39) *co·ŋ erce·ɨätse·wa·^{i}na e··kät·a·^{i}lua. ersinicsa·rït·oa.*(40) *uwa^{ŋa} ta·wa $^{u}_{o}$rnilerpara, tikilertiŋo peŋiwa map·ikajeqa·r, nuikajeqa·r*(41) *tu^{w}inut ca·r-iarmat e··simaŋ·ilara. e·simaɨarpo v·kv·a^{i}na iliwilerser.*(42) *ta·wa oqarpoq. qile·taŋa·woa! e· sv··ter qiliɜërmat·ik at·äta·riŋa.*(43) *ta·wa oqarpoq: e··· ^{c}e··· qililera·woa^{h}! ta·wa ta·^{w}koan tunupa·ŋa*(44) *tät·iwe e·mik, e·mik nak··-arqik·ajeqa·r peŋiwa tät·iwa iwerterqip·oŋ ua·kajeqalïne.*(45)

uwa ta·wa isimalerpoa: aŋaketösaqeaqa·wa näkiwitsiarale arqal-iwarale aŋake·kajeqim·ane^{ŋ} nalileqaŋim·anik.(46) *aŋakit·ök·a·ŋamik in·ar-niarti^{w}n·e naterme o····· tikisimajarlïjokaen·ik to·rna·rtiloakaɨä$^{t}_{n}$.*(47)

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a) or *-pugun* 'we.' b) or *qawoa*, or *qawoŋa*.

complaining voice): 'Eh!" As he seized me (my arm), he became my future assistant spirit from the mountain cleft.* [25]

All angakut serve their apprenticeship in these matters. Three days he treated me thus. Within the house I kept it secret, although I well knew that he had seized me as I leaned over backwards. I kept it secret because I so greatly desired to become an angakok.[26] It is told that when women are fully trained angakut they can do all things, — fly through the air and 'whistle' (for their assistant spirits).[27]

And so I went up into the mountains to seek my whistled-for spirit, being in company with their horrors.[28] He (the spirit) hastened ahead up to the very high place (the high mountain ledge?), where, stationed in the intervening space (between two mountain sides or the edges of a cleft?) he swung back and forth, his hair waving wildly the while.[29] Then he bobbed up by this way (from the grave?), the whistling spirit, bloody-red all over (the face?).[30] Quickly would I flee (but) that is impossible for us.* He (the spirit) 'creeps into us' (and) licks [or slashes?] us.[31]

When now, it is told, he (the spirit) appears for the first time with his red face(?) on the surface of the platform,[32] then the other people who are in the house exclaim for the first time: "There is someone whistling — it whistles, — it whistles! There is one about to become an angakok."[33] — After he has been up a short time he disappears. We (angakut) generally regain our strength (we return to consciousness).[34] I then exclaimed: "What was that! Before me was a dreadful sight(?)." — My comrade (housemate) said (whispering): "It was the whistling spirit, do not speak of it."[35] — I kept it then still secret. The future angakut keep their plans secret.[36]

Now I too began to be an angakok. The grave, the sinister grave, to it I went, (it lay) on the top of (the island) Qeqertaalaq.[37] I 'got sight of[?]' the flat top-stone on the grave which was rocking violently, the starting-point for the training of an angakok apprentice.[38] As I was about to approach it (to begin) I stopped in terror. (Each time I tried to go) It hought[39]: "Why should I fear it? Am I continually, for the present, not (able) to reach it?" — Then fear left me.[40] Then I drew near the grave. When I came close to it the flat top-stone opened (and) he arose.[41] Because he turned toward my shoulders I was not conscious of him. I first became conscious of him as he moved across these (my thighs).[42] Then he said: "I am strongly bound. The former human being, whom they had bound (wrapped up in the grave),* I drag (him) about with me." Then he said: "Yes, yes, in a little while I shall become pliable" [?][43] — Then these (the dead) turned away from me.[44] At the same moment, of its own accord, the top-stone fell with a crash down again (and) now lay in its own place, rocking.[45]

Then I began to think: I am well on my way to become a finished angakok, (that is) because both my stepfather and my youngest brother were both great angakut, and knew everything without exception.[46] When the finished angakut make their appearance, about the hour when we are to go to bed, (we hear out) on the floor a voice with a slowly, vibrating tone, thus:) 'o—oh!' *

aŋakit·ïia·ma ta·ma·lerimarte$^{n}_{ŋ}$, to·rna·rteqai̯a·ma ta·ma·^{i}terme erse·galïartiŋo u$^{ja}_{e}$rserniarseartiŋa, nâk·iwitsiama (pik·ane·leř, nät·i·naqa·r)[48] *oq.: (a$^{k}_{ŋ}$a·^{i}ne) ak·a·i̯a aŋakit·ïm·ât ersinarqim·e·n qimaqat·ioka·i̯ät isertäleke·tara·$^{g}_{ŋ}$ata, it·imun qa·i̯ane e·rtake·tara·. e·^{w}ne amo···.*[49] *a·ma$^{k}_{g}$e· ta·^{w}na up·e·ŋuaq (ta·rta·) i^{w}nartiwarme·^{n}. aŋajoqaraj$^{i}_{u}$äta ta·r^{w}t^{w}ai̯ erse·ŋame·ŋe·q. nâm·iner aŋake·sarpun.*[50]

uwaŋa ta··ma·timik aŋake·saralïarpoa, tusartai̯a·ko i^{w}nartiwarme·n aŋaqa·raj$^{i}_{o}$äta aŋake·ca·ta·^{i}t, tusarta·i̯a·ko u$^{a}_{e}$rse·raluarpoa.[51] *qiäŋasar^{a}ma tim·un a·^{w}tarpoa, ko·tuakaje·m kit·iŋaniŋ na^{w}q·^{w}atarpoa: kia ornit^{s}iwa·ŋa·^{i}n, kia ornit^{s}iwa·ŋa·in!*[52] *ta·wa i^{w}ŋ·orpal$^{i}_{u}$lerpor qap·a·rtalüka^{i}eqa·ŋ.* ta·wa qat·ertiwa·lekajeqim·at makip·oa*[53] *ta·wa oq.: nuiqaŋ·ilara, tatarnaŋ·ilara! ta·wa nuikajeqa·ř* toŋojortoa.** ta·wa e·simaŋi^{w}na·rpoa,*[54] *ne·ariarm·aŋe nelara·rpa·. e·sima·rpoa pe^{r}qitaŋ·ícsiwa, atiwak·a. am·un a·^{w}tarpoa.*

an·iwim·a sa·pa·$^{r}_{ŋ}$a: aŋé·ma·ŋ soŋulartilin! coŋ·ilara. aŋ·e·ŋiŋa isima·i̯a·wa, oqa·tïeriak·o·na at·iwâca·ca$^{r}_{q}$ilersiwara.[56]

ta·wa aŋ·e·wak·a. ukierpoŋ uke··ormat nak·iwitsiara aŋake·tulerpoŋ qilam·e iwerpa·i̯[57] *kia·win,* oqarpoq,*[58] *tima·ni$^{n}_{ŋ}$. ta·wa qilam·e*[59] *oqarpoŋ. it·o·ta·woa.*[60] *ta·wa iwitalerpa·^{i}n. aŋakit·ïp·oŋ tornialerpoŋ.*[61] *iseria·ra·q ipo·tuakajik, ta·wa oqa·ra·ŋ, owaŋa pilarpa·ŋa: arqicse··torpa·ra.*[62] *i^{w}ŋ·ertine ta·wa kiwitsiara·, iserqei̯a·ra·. nipísai̯á oqartarpoŋ: ta·rne·rsimaqa·^{w}tit. uwaŋa ajulera·ŋama ta·rne·rsiartorpa·ŋa*[63] . . .

NOTES. — (1)* *qila*, 'the subterranean assistant spirit, the special spirit of the *qilalik* or female shaman.' — *qit·ät* designates the implements used in her magical arts, for instance the wand and the band by which heads are lifted, or "weighed" and the incantations used to summon the spirit and charm the sick. — *qilalik* 'having a *qila*' — *qilaleq* 'one who *qilawoq*s'.

(2) *nuk·ama·ra*, from *nukama·q* must mean 'the younger sister with whom one has come to live', cf. *ukuama·q*, the daughter-in-law who lived with her mother-in-law (*ukua*). Here *-ma·ra* seems to be first person ('my'), but this must be a mistake (instead of *ma·* or *ma·i̯a*) as the younger sister of the father ('his') is obviously meant.

(3)* *qilama*, first person in the relative. This must either be an error or an anacoluthon, as the subject of the following verb is first person and the object second person.

** Literally: 'I provide you with the power of having its appearance (visit) from time to time.'

(5) The expression means about as much as: I established myself as a doctor, as a *qilaleq*.

(6)* Teemiartissaq turned her face to the ground to show that she was speaking to the subterranean *qila*, at the same time turning toward the object of her raising-test, the person lying on the platform.

from those 'who have already come, a while ago.' It is their own *toornaartik*.[47]

When I made my appearance as angakok, wishing only to do such things; as I had come to own a *toornaartik*—though still filled with fear at being obliged to seek (my assistant spirits)—my step-father said—who now lies up there, poor fellow!*[48] that when his uncle appeared as angakok, he, too, was filled with fear when his *qimarhrat* (pursuing-spirits) made their entrance into the house, then they (the inmates) moved at top speed up on to the platform toward the inmates (while the spirits shrieked): *amo——h!*[49] Among these was also the well-known *Uppiŋŋuaq* (Little Owl), one of the assistant spirits of the oldest of the Iwnartiwaq dwellers,— of him too they were very much frightened, it was said,— and so they tried to learn the angakok practices themselves.[50]

Therefore I would be an angakok myself when I heard of the "oldest" of the Iwnartiwaq-dwellers self-taught angakok arts;— when I heard of this, I would myself seek (assistant spirits).[51] Weeping I was wont to wander off, inland. On the banks of Kootiwaq (Great River) I threw myself on my back (and shouted): "Who, indeed, will come to me"?[52] Then a singing sound began to be heard, (and) someone 'rose up from below.' As it at once sounded as if it (the being) drew nearer I arose.[53] Then said (I): "I will not come forth so that he sees me, let me not risk being frightened to death (fainting away from fright)!" At this he appeared 'in all his horror,'*— oh, blueish black (or green)**— then I lost consciousness.[54] As he had begun to devour, he devoured it (my body) entirely. When I regained consciousness, I had on no clothing. My clothes (I put on) (and) down I went (to our dwelling).[55]

My mother turned to me and said: "My dear lass, what are you about?"— "Nothing" (I replied).— I kept it secret because I thought: If I mention it, I will never again see my spirit.[56]

I kept it secret, then, (and) it became winter. When it was winter my step-father began to summon spirits with (or in) the drum, they 'crept into him.'[57]— 'Who are you?' says he,[58]— "(I am) one from the inland" (the being replied).—Then (again) with the drum[59]: "(Who are you)" says he.— "I 'belong to the soil'," (it replied).[60] Then he (or they) began to 'penetrate' (them or him). He made his appearance as angakok (and) began to summon spirits.[61] Ipootuakajik (an assistant spirit) usually came in, (and) he (the angakok) would say, (and) he spoke of me: "I will cure her."[62] Singing (and beating the drum) he sank (through the floor and) came in again. A voice (that of the assistant spirit) usually said: "You are greatly deprived of one of your souls!"— Whenever I fell ill he would come to investigate my soul (my souls)[63] [Here we were interrupted.]

(6)** Teemiartissaq never succeeded in becoming a thoroughly trained angakok nor to obtain an assistant spirit.— In the haste of taking down her record, the content of the parenthesis is possibly written in the wrong place. *at·eiwartara* is like the immediately succeeding *at·e·wartara* connected with SWGr. *at·eiuarpoq*, 'he sees a supernatural being, a ghost, etc.' which again must be < WGr.*aliortorpoŋa*, 'sees an inexplicable sight, ghost' (thus accord-

ing to Aawtaaritaa's commentary and Johan Petersen maintained the same). Cf. no. 230 (38) and (67).

(8–9) * *atanar-* < *atana(q)*. Aawtaaritaa explained that the word meant the same as *tarnik* 'soul', therefore *atana·rsimaler* = *tarniŋersimaler* 'deprived of a soul.' The reference is to the small souls of a human being, in the various parts of the body (the joints, etc.). Cf. 229 (14).

(9) The suffix *-nüia·ik* (transitive, imperative mode) possibly corresponds to WGr. *-naʷiaruk* < *nawiarpoq*, 'there is danger of,' i. e. there is great probability of its happening or being done. Or possibly it is a mistake for *-nia·ik* (WGr. *-niaruk*) 'do it!' In both cases the meaning is the same.

(10) It is believed that souls can be stolen away to the seals or the bears or to the rivers, to lakes or to the inland.

(11) * The word may also mean 'after being borne away by the wind,' or possibly: 'after having flown up.'

** Teemiartissaq indicated by a gesture (under the thighs), what she meant. She explained as follows: The soul has a human form as large as a thumb, the assistant spirit takes it in his hollow hand and holds it tight by squeezing it slightly from below.

(12) I know of no other reference to a *qilalik*'s having an *aperqit*, 'an intermediary between the angakok and his assistant spirits.' Possibly Teemiartissaq has in this connection thought of herself in her character of half-trained angakok (?). Or her statement may be considered a digression, for she has forgotten that the subject under discussion was the spirit world of the *qilalik* and instead has passed over to that of the angakok.

Here Aawtaaritaa parenthesized with the remark that the *qilalik* while questioning the *qila* loosens the lacing (*uŋeruiŋa*) which she wears in the lower edge of her anorak.

(14) The original record contains an anacoluthon at this point, but there is no doubt as to the meaning of the passage.

(15) * Literally: 'Let him (the patient) be brought in order!' — or: 'letting him (my assistant spirit, *qila*) bring (the patient) in order.'

** If Teemiartissaq is speaking of herself in this connection the meaning must be: 'I shall let the soul creep into you,' or 'I shall set it fast in you.' However the challenge may possibly be understood as directed to the *qila* (*niagin* = *-niak·in*?): 'make them (the souls of the patient) fast!'

(16) Anacoluthon. The remainder of the sentence is found after the following sentence.

(17) viz. through the anus.

(19) Note the modern and introduced WGr. *qujanaq* instead of *anersa*, correct in East Greenland. — 'too' that is, just like the other qilaliks.' (*qit·ät*, see (1)).

(20) Literally: 'put on' (as one puts on a garment) my implements or what were to be used as implements in the magic arts.

(21) * At this point Teemiartissaq illustrated her description by drawing one hand into the sleeve and licking the end of the sleeve. My record is perhaps somewhat deficient. Possibly the meaning is that she does not lick the grave but only her sleeve, after which she plunges her arm down into the grave.

(23) * *ne·ta·rijuât* < *ne·ta·(q?)* + *ra·* 'has him — as or for his —' + *i(voq)* also'. *ne·ta·* < *ne·taja* 'its up-curving, especially the up-curving portion of the

keel near the bow and stern', seems to be used here in a figurative sense. A similar description of a monster is given in no. 234 (30).

(24) Solemn word about the dead, literally 'the everlastingly silenced.' Meeting and intercourse with the inhabitants of the grave form the introduction to the training of an angakok-apprentice.

(27) *uwiŋiʷartilik.* Here, as in what follows (notes 28—33), we are dealing with the same expression and idea as in no. 230 (notes 3—4; 7, 8). For a long time I was not clear as to the meaning. Aawtaaritaa withhout hesitation translated the word by "whistling," cf. WGr. *uwiŋiartorpoq.* In the other combinations in which the word is found in these East Greenland texts, the root does not terminate in *-iar* but in *-i* (*uwiŋi-*).

(31) * Namely on account of fear. Literally. 'to another (place) we are unable (to have recourse?)'. As in dreams it is impossible to flee from the frightful. — In regard to the meaning of *iwerpa·*, 'creeps into him or it.' see note 57. — *alïp·atigin* cf. either WGr. *alup·a·* or *alip·a·*.

** Aawtaaritaa added: from below (i. e. through the anus). WGr. *alup·a·* 'licks' or < *alip·a·* 'slashes' (i. e. slashes in us, or slashes his way into us?).

(33) *uwiŋileqa·r.* Cf. note 27, and in 35 *uwiŋe·lüsaq.*

(38) *e·rtipara,* perhaps: 'I did not get up to it' (before it began to rock greatly). The interpretation of *e·rtip·ara* gives scope for several possibilities, for instance, 'I made it ready or prepared it' (corresponding to WGr. *inertip·ara*) or 'I brought to pass that he or it was not reached, attained' (WGr. *inortip·ara*), — in reality two conflicting interpretations. However J. Petersen did not hesitate to give that solution, WGr. *ers·ip·ara* 'I got sight of it' (transitive form of *erssipoŋa*, 'I became visible'), although I am very dubious in the matter as in the text recorded by me the form is *e·r* not *er.*

(40) *e··kät·a·ⁱlua* is probably derived from *inᵛ·p·oq* or *inuŋawoq* 'is too short'; 'does not suffice.' Perhaps *e··* is contracted from *ino-*, while in the next syllables are hidden East Greenland equivalents for the WGr. suffixes *(g)aʟar-* 'yet, for the present' and *-ara·ⁱsoq* 'being in the habit of —', the whole word in WGr. *inᵛ·k·aʟ·arara·i̯soŋa* of which *arara.i̯* > EGr. *a·ⁱ* with strong assimilation (haplology).

(42) * Teemiartissaq pointed to her thighs.

* The reference is to those who have buried and bound the body in the grave. The corpse is wrapped in hides which are often tightly bound about it.

(47) * Teemiartissaq imitated the tone. — *tikisimajar* — It is uncertain whether the ending *-jar* here correspond to the WGr. *-ja·r* 'early, too early,' or whether *-simijar* is a special EGr. form = *-sima·r* 'having been for a long time.' In the next word, *-toa* is presumably derived from the suffix WGr. *-tuar-* 'the only' (or 'private'), and used here to recall the fact that every angakok has his special *toornaartik*, the oracle and messenger among his assistant spirits.

(48) * Teemiartissaq's deceased step-father was named Taqisima, (according to Johan Petersen) and lies buried behind the parsonage near the Danish colony. *nät·e·naqa·oq* expresses the deep sorrow of the survivor.

(50) *Inʷnartiwaq,* ("the great cliff wall"), is the name of a previously inhabited spot in the lower end of Sermilik-Fjord on its eastern shore. Who the two 'oldest' are is not told.

(53) * WGr. *qaʀ·arpoq* 'it is raised up from within (for instance a wave of the sea); it rises, raises himself up.' The being comes from the river.

(54) * The suffixes (*-kajeqa·r*) express the horror (strangeness) and power.

** The ending *-toa* seems most like a suffix of the first person but the intention is doubtless to describe the color of the monster. It may be that the final *a* is the same vocative *-a* which we know from West Greenland where it is often added to a noun or adjective to express astonishment.

(54—55) When Teemiartissaq refers to herself as unconscious during the old transaction she sees her body as something apart from herself. So she very consistently abandons the first person in her narrative and refers to herself in the third person.

(57) * The expression can hardly have another meaning. *iwerpa·* is otherwise generally used to mean 'attacks a human opponent in song in a drum-

No. 232.

Teemiartissaq.

SUMMARY. — Various professional studies for angakut (1—2). Teemiartissaq's brother sets off for the dwellers on the inland ice (3—4). His conversation[1] with these from a distance (5—11). His assistant spirit (12—15). Angakok bears on the inland ice (16—22). After a night's rest at home he sets out for his future Moonland (23—24). The three houses there and their occupants; the man-catcher and the woman named Qittisüinnaq [or Qittusuinnaq] (25—28). Conversation[1] with these (29—47). The angakok disciple is pursued by the evoked spirit, and flees (48—49). At home in his hut (50—52).

(1) *aŋake·sortarpun tama·sa e·rtät·iwun serqalit·e ilise·nilit·e kimitorqüisa·niŋ tusa·ma·tilekaje· oqalïa·lit·e a·^{w}tïica·nik qila·t^{w}a·tale oa·ŋitïca·niŋ apersertulin iliniartarpa·^{i}t e·oqaŋit·simik ta·^{w}tuma aŋakip iliniartertarpa·.* (2) *ta·mana piŋima·rtïlin, aŋiartartilï^{w}t·e apuse·rtiwakaje· qupa·niŋ pue·rtilï^{w}t·e apuse·rse·rïtin.*

(3) *arqaluamaŋe·q apuserme e·win takïŋamiŋin, martisïa·ıŋ, apuserme iluane·siartin qa·rtiwokait·e anitän·er ajortuŋ* (4) *iŋ·iäŋiŋa· ta·rtortojokajıe·$^{m}_{p}$ ilï^{w}ane·kaluarner.* (5) *oqa·i̯arpoŋo·ŋ: an·täniа·tiŋ. orna·i̯ɛqa·ŋe·q, tät·iwa apuserne pa·i̯ane.* (6) *ta·wa oqai̯arpoŋ: ta·ma a·pa· pinie·rïma·rpa·n aŋake·loriarpat anerqitäk·ima·rtïŋo.* (7) *pa·i̯ane pila·ıɛqa·ŋ oaŋe·q tut·aternïai̯^{n}. oqarpuŋ* (8) *it·^{s}alïartalerima (to·rnilalerima) asiaŋin ákertalerima·rtaro·ŋ* (or *-rtiŋo*). (9) *ta·^{w}na a·pa·jua anerqit·^{w}a·i̯ɛkaluarqa·ŋo·ŋ seqin·ïa·i̯ɛqalïne seqin·erseŋ i^{w}ŋ·iäg̃iŋa.* (10) *a·pa·juaŋe·q: i^{w}t·it·e ajoqusa·rpoŋ·o·ŋ i^{w}ŋ·iäg̃iwa·ŋe·q. ta·^{w}na anerqitäta·i̯ɛkaluar aŋisertojokajiŋe·q.* (11) *i^{w}t·it·e iserqe·n. ak·erqv·i̯a·i̯ɛʀa·ŋe·q ak·erpa·ŋ·e·r.*

(12) *it^{s}alïartalerima·rter aŋake·csa·ta a·^{w}tasa·^{i}t at·e··warter qa·i̯än iserpe··wa·ŋe·q.* (13) *ise·^{r}iarpoŋo·ŋ apuserne iluanik qe··artartujokajiŋ.* (14) *i^{w}t·it·e*

[1] The conversations are very obscure, and it is especially difficult, in unravelling the thread of each speaker's remarks, to decide where the one ends and the next begins.

contest.' The fundamental meaning of the word (according to an explanation of Mitsuarniaŋŋa) is probably: 'he (the spirit) steps into him (the angakok) through his anus; he is incarnated in him, creeps into him.' Cf. (31) and (61).

(58) It is puzzling that *kia·win* is ambiguous in this connection, for either of the meanings, 'who are you' and 'through his anus' would be equally suitable. However only one can have been intended.

(59) One of his assistant spirits of course who replies that he is a Timerseeq (Inland-dweller).

(60) Or also: 'I am Ittootaq' (his name).

(61) Cf. (57).

(58–63) Cf. footnote on p. 472.

No. 232.

Episodes in Training of Teemiartissaq's Brother for Angakok.

(1) They train for angakok, all our guides and warners both such as know incantations (*serhrat*) and such as understand magic (*iliseeneq*) concerning the means of making them (the magic expedients) strong (and) concerning the issue (or elements) of spells and (other) magic prescriptions (and) concerning the rocking movements of the drum, — by questioning (about these subjects) they learn them; in a retired spot the angakok [who accompanies them] gives them tuition. (2) Thus they grow up and amount to something, both those who rub the stone and those who are infected by the vapours * from the crevices in the inland ice — (and) those who are occupied in wandering on the inland ice. **

(3) My younger brother is said to have seen the people of the inland ice who showed themselves two at a time wandering on the interior glacier, and they can not come out because of the big cracks. (4) It (the strong light) dazzled him, although he (himself) was in the midst of the great darkness —. (5) Said he (to them) — so he told (me): "Come boldly forth, ye two!" Then they came boldly towards him, he said, here at the entrance to the inland glacier. (6) He then said: "Now, then, would you kindly let one of you come out and be at his service, when one (here) will begin to be angakok." (7) At the entrance (to the inland ice) he exclaimed in a loud voice: "It is I," said he. — "Stamp (on the ground)!" the two said. — (8) "Now I might begin to conjure my assistant spirit." — "Then let us set out from yonder." (9) Then one of them (in on the glacier) again tried to come out, closing his eyes [?], (but) as it was sunshine it [the reflection from the ice] dazzled him [?] (10) His comrade said: "Like you, I am prevented; the light dazzles me." He, who would have come out, was, he stated, an enormous giant. (11) "You, please, come in." He begged him earnestly to come over to him, he related. He then went to him.

(12) (This is) the introduction of the commencing conjuror's activity. He who has the vision goes up to the surface (of the inland), it is said. (13) He goes really into the interior of the glacier, it is said, the great frozen one. (14) (He said:) "You also creep in, please!" To the great, terrible 'darkness,' to the big fearful 'interior' he came, (15

pula·rqiin ta·rtortüwokajimun ilumortujakajiŋ orne·i̯arpa·ŋe·q (15) *ile·tsïme·-ɛrtime, ap·a·i̯a·i̯e tarpuŋ·o·ŋ.* (16) *ilim·un orneiarniarpa·ŋe·ŋ* (17) *tikei̯äs·aŋa· ta·wtuma aŋakï·sartim martertïjokaje· apusernim naniv·tukai̯ea awi-se·rtoka·i̯ea im·imin·iŋ ke·aqartartiwokaje·.* (18) *ta·wa oqarpoŋ: ta·wkoa·ije· ika·rqe·n ika·rqe·n ta·wko ika·rqik·in.* (19) *ta·wa oqarpoŋ: erse··ʀa·k·a ta·wkoa·ije·* (20) *oqa·rqei̯arpoŋ: ise·p·a aŋake·swartülin, ta·wko ika·ʀik·in! itsälïwartelarima·rtülin ajoätsa·rït·ilin.* (21) *ta·wa tap·o·a qa··rniaräsa·rpa·. ap·ät·ïne ke·ca kiaqilaseraliŋo ip·ilarp·a·k* (22) *tarqawartiwokajiŋ ta·rtortu-jukaim·un apuserne iluane.* (23) *ta·wo·na it·iwagin anerqitâp·oŋ. ilim·-artäliserame* ilïwcsule ajërpoŋ.*

(24) *ta·wa e·rtawoŋ. aʀaŋik·ut makerqip·ut. aŋakisawtin aŋ·e·sarpa·it. tim·un awtarqip·un.* (25) *ija·ijuäcsa·ne pula·rpoŋ it·e piŋasin it·oqatine.* (26) *qat·uma toa·ne·ter uweqarter, at·ame toa·ne·ter te··sülarter tamak·uaniŋa ewnik. pula·rpe··ria·rpa· naʀFålaleq.* (27) *qerqane·teŋ Qit·usïwin·aq perta·i-niarter. qât·uma uwia saqiler, kisiä aŋïlarter oqítwsérnanik nakalak·anit·e mit·ik·anit·e éjoai̯tsá·nermin·ik* (28) *tamak·o aŋanïaŋa·ŋ·a·i̯ awtisarpa·.* (29) *ta-qät·uma a·paŋäcsa· oqitwserwnâp katsersupit·aajïwa te·arïarpa·* (30) *ta·w-tuma Qitús·uin·a·p sa·ra·rpa·: tama·ŋa piwiŋewtuin?* (31) *piwiŋícsïwa aŋake·sartiwa qaŋ·e·sïaq (ne·läsa·rïliwa)* (32) *tama·ŋa piwiŋewnïa·tin, at·a sa·i̯arpa· tama·isiarpoŋ isit·uäk·ät·awtune:* (33) *at·ima uwia pitwurtiwa·iin,* awtorniäŋ·ewna*** (34) *ta·wna ne··iarciaq e·pim·e·teŋ aŋ·erqe·i̯arpoŋ put·usï-maleŋ makísimaleŋ.* (35) *Qit·isvin·ar oqarpoŋ: kät·imwa·iiŋ makérnerniät·a·k.* (36) *ipa·rpa· nukaŋuaijïwa takïue··ler! mercerlúrpa·.* (37) *iwajuäca·p* ʜFu·· *! süt·ua·rtiŋo ata·neŋ ne··iarsiap takei̯árpa· nv·ikajik·aluät·árpoŋ aper-qisortïjokai̯ea,* (38) *uät·oŋ it·eŋ a·ma aŋakisorsimaler. eäp·a· mersïk·wane ukuarâíík·e* (39) *qit·isvin·aq oqarpoŋ: takïsarniaritse, oqarpoŋ, alakarpoŋ.* (40) *an·e··arniarpoŋ ta·wna aŋakïsarter. ta·wna qâwn·a alaka·ütarter: nu-kérniaqe·n aternia·in! te·sa·i̯ɛqa·tin.* (41) *a·ma tase·rpa·ŋ. alakarter oqarpoŋ:* (42) *te·svsartertua·iin e·wnik cia e·winik. takei̯ora·rtagin.* (43) *ta·wna aŋakï-sarter oqarpoŋ: takei̯orartsiwagaŋe·q. takïwn·isáŋika·ɹin* (44) *te·swa·i̯ɛqa·tin*

it is said. On the undivided (plane without cracks?) the couple (of inland dwellers)' vanished into nothing.' (16) Inwards, he said, he had only to struggle up, in order to reach his goal. (17) The angakok pupil should get up to the twofold enormous and aggressive bear appertaining to the inland ice; the terribly growling (bear) which has 'a peculiar face.' (18) Then they (the two) said: "Leap over those hideous things, leap over them, leap over them!" (19) He replied: "I am very afraid of them, the hideous things there." (20) Again he said: "I thought you were an angakok pupil, leap over them. You who will soon begin to conjure your spirits shall become invincible." (21) Then he made him draw near up there. Running away, and at last getting round south of him [?] they passed him by, (22) far up to the north, in the direction of the great ugly darkness on the interior of the inland ice. (23) Down there in the south, along the other way, he slipped out again. Because he flew like a spirit through the air he could not fall into the sea.

(24) After this he went home. Next day they arose. The angakok pupils are accustomed to undergo their training in secret. Again they set out for the interior. (25) Among the *Ijaaijuätsiaqs* he visited a house with three house-fellows. (26) In the upper end (lives) a married woman, in the lower end (lives) the man-catcher, who catches people of this (our own) kind — one visits her 'lying on one's back' [in trance]. (27) In the centre lives *Qittusuinnaq* *, 'she who always twines.' * The upper's husband is a kaiak rower, but he catches only foxes and ptarmigan, things killed by throwing stones [?] (28) In the language of the Eeajuätsaat people these (are called) 'the ones he 'brings to motion' [he pursues them?]. (29) The lower's (man-catcher) food is the upper bone of the fox's foreleg. (30) She snatched at (him?). The said Qitussuinnaq turned towards him and said: "Have you come hither to stay here?" (31) "I shall not remain here, as I am an angakoq pupil, one who moves always further." (Otherwise she would have eaten him). — (32) "She wants you to stay here", said another, she acted thus [the narrator put his one hand to his mouth whispering]. (33) "My lower neighbour's husband (is) completely mad *, hurry over to him" [?] ** (34) — "It is because the young girl who is on the side-platform has again begun to mend (her kamiks) [?], she is deranged, she has risen." (35) Qittisuinnaq said: "Let him down there make her rise 'for the first time'!" (36) She took off her kamik [?]. A sinew thread so long! She began to sew it [her kamik]. (37) The *Eeajuätsiaq* blew on it: *wfu···!* From below — the young girl saw it — suddenly one emerged, it was his great oracular spirit. (38) 'It being (there) as with us, he also had trained for angakok]. He 'summoned' it for sewing these petty things *. (39) Qittisuinnaq said: "Look about you!" said she, "she* appears." — (40) He began to go out, the angakok pupil while she up there now and again appeared: "Hurry, descend, she is snatching at you!" (41) Again they (the two) led the pupil by the hand. He who had come in sight (the spirit which appeared) said: (42) "It is the great man-catcher (who is abroad) after people, the people of the coast." — "If I could get to see you!" — (43) The angakok pupil said: "She says that she wants to look for me." (44) — "She shall not set eyes on you!" ....

ap·ân·iaqe·n! qat·^{i}artiwaɹ^{w}a·ɻeqïm·ât pik·asarniaqe·n! (45) *eaqata·na·ta tatea$^{lu}_{so}$rpa·, e·aqata· k^{e}or^{w}nane piwoŋ.* (46) *pik·asarniaqe·n! ke·tsa· ieqïniarpá·tin, ta·wa te·anïa·rïsin! nut·iänıŋ e·rtasáŋít·isin te·aoá·ɻɛrïp·atin.* (47) *a·pa·ta sut·oa·ɻɛRa·ge ise·asâm·ât tupertiwoka·ɻäni^{k}* (48) *kise· ipa·ra·rpa, am·at·e··arniarpa·.*

(49) *nakiwa·ɻijuwa ke··tsarme tupertïwokaje· a·^{iw}corulukajeqim·ât nakiwa·ɻejota sa·pa·:* (50) *cvame cv·ame cvame? ta·^{i}ma·^{i}serqip·oŋ, ernera aŋake·sarter aŋake·^{i}s^{w}a·nıŋ aŋ·e··nermik aŋ·e·tïŋo aŋak·e·sortarpoŋut.*

NOTES. — (1) *e·rtät·iwun*, cf. WGr. *inerterpa·* 'warns, dissuades, defends; instructs, trains him (against perils).'

(2) Cf. WGr. *pujo·rpoq* < *pujoq*, 'vapour,' which cleaves, for example, to the people who have had to do with the corpse of a dead. Cf. nos. 74 a, 75.

(4) *ta·rtoq* is the same for 'darkness' and 'assistant spirit.' I can not decide which is meant here. Cf. (14).

(7) Here the meaning must be that the dweller on the interior speaks, and exhorts the disciple to stamp on the ground when he wants to summon him.

(13) 'From.'

(14) 'Darkness,' (the word also means 'assistant spirit,' cf. (4) and (21)). — 'Interior.' The explanation of the 'darkness' is either that everything is wrapped in mist on the inland ice (its crevices) or that the place lies under the surface, so that the light cannot penetrate. — *ile·tsi-*, cf. WGr. *iluitsoq* 'whole.'

(15) '*tarpuŋ-*,' possibly mistake for '*ta·rpuŋ-*' < WGr. '*tarorpuŋ-*.'

(17) It is reported from the West coast (Rink, 'Grønlændernes gamle Tro', p. 221) that "the bear of the inland ice has no hair on the head," and that "the whole body is overgrown with a shell of ice"; further that "it is of enormous size and possesses peculiar sagacity; one special bear carrying a pointed horn on its neck."

(23) He flew angakok-wise.

(25) *(I)ja·ja* is otherwise the 'moon,' First P. p. 290. Here, however, seems to be meant a place on the earth nearer to the regions of the men. The word contains probably, in reality, a variant form of the same stem we have in *Eeajuätsiaq* lit. 'a kind of man', the name of a mythic dwarf people, or goblins who live in the neighborhood of the human habitations. — In the WGr. moonland only one house is mentioned and besides a mountain cavern in which lives the comical woman, who extracts entrails of the visitors who burst into laughter at the sight of her, and afterwards eats them (see Rink, 1866, pp. 87 and 166, and 1871, pp. 43—44 and 191). — *narfalaleq*, 'lying on the back,' answers to WGr. '*nerfalasoq*' (Rink, 1871, p. 199, "people who had attempted to become an angakok, and who, without attaining to this, had got ability to discover hidden things and causes. They performed this lying stretched out on their backs on the platform, with a skin drawn over their heads").

* (27) It looks as if this is meant for a sort of explanation of the name *Qittisüinnaq*; as if it were connected with the verb *qi^{w}t·iwoq* (WGr. *qi^{w}s·iwoq*), 'twines, spins.' Otherwise one might suppose the form given here to

She is snatching at you; run as hard as you can! she approaches; she is just behind you; hurry!" — (45) His constant companion proceeded to lead him by the hand, the companion walking behind him. (46) "Hurry, now she will again search for you. Make haste [?]. You will not slip past her house if she catches you [?]." (47) His companion (said) [?]: Because I puffed at you. * — When he was about to go in (the voice were heard) from all the big tents: (48) — "What is the matter? Has he already slipped loose?" She wanted him to bore a hole (in her) [?].

(49) His father because he [his son] was entirely (bent upon) the large tents, (and) impatient to be off, his father said: (50) "Whatever is the matter here? What is he doing?" — (But) he did so again. His son (had become) an angakoq pupil, with his secret angako training. Keeping it secret we learn this skill and wisdom.

be a distortion of * *Qitliwasuinnaq*, as *qit·iwa* signifies 'the fork,' and, if so, this woman would be identical with the *Nalikätteeq* of the East Greenlanders, the *Erhlaweersissoq* of the West Greenlanders 'the woman with the great fork, who extracts the entrails of the passers-by' cf. (25).

(28) *aŋ·aniaŋa·ŋ·aį* cf. *aŋät·a·t* or *aŋat(·)a·iät* (in the sacred language) = *tim·ic·ät* 'birds', perhaps < WGr. *aŋaʟ·arpa·* 'carries or drags something along with him (e. g. his catch).'

(33) * WGr. *piʷLerortoq*, (cf. Rink, 1871, p. 198) 'the imbecile' or the mad person is supposed to have the ability to see the invisible and the future, but it is dangerous for others to live with him.

(33) ** Cf. WGr. *a·ʷʟ·up·a·* 'makes haste to finish his work; is earnestly occupied with it.' The expression here may imply an appeal to him to examine the case and the cause of it.

(34) *aŋ·erqeįarpoq*, probably < *aŋ·ip·a·* 'mends the sole; sews a patch (*aŋ·ik*) on it', cf. the following part of the tale. The word might, however, also be derived from *aŋ·erpoq* 1. 'has become unsharp, blunt 2. has recovered from the pangs of gout or similar pains.'

(33–36) I suppose the young girl has been under the obligation of a taboo during a period of menstruation or illness. By taking her work up again before the end of the period of the taboo she has committed a sin and thereby caused the madness of her husband. This is proved by the angakok.

(38) *eap·a·* 'summons, encourages, incites him.' — * The relater pointed to the heel of her kamik.

(39) * 'she', namely the female 'man catcher' just mentioned.

(46) *ieq(ïniarpa·tin)*, an individual pronunciation for *ujarq-*. What is concealed in the following twice repeated *te·a-* is not clear to me < *tuawio-* 'to hurry'? or one or another form of *te·wa·*, 'seizes him'? the meaning of the whole being: 'she wants to snatch at you, — you will not get away from her house if she catches you.'

(47) An angakok can puff at a person, so that he becomes healthy. Here the assistant spirit appears to save the pupil by puffing at him. Cf. no. 227 (13).

(48) It seems that this must be understood as Qittisuinnaq's last remark.

(49) Here we see the parents of the angakoq disciple showing anxiety on the occasion of their child's mysterious behaviour, his strange manner, and his emaciated countenance.

No. 233. Aŋake·sa·lït·e to·rnilarterto tupilät·arter.

Teemiartissaq.

SUMMARY. — The course and object of the angakok art (1—4). — The angakok's spirits: Toornaartik (5—6), Aperqiteq (7—8), Neelersoq (9—15), the "falcons" (16—17), Eeajuätsiaqs (18—19 [54]), the underground spirits of the hamlet (21—23 [41]), Neemilaa (24—40). — The angakok's first spirit-service in the hut (35—45). — His Taarajuätsiaq spirits (41) and Timerseek spirits (42—43). — Continuation of his spirit-service in the hut, the instruments of his ritual (44—49); the spirits enter; Amoo (50—52). — He questions Aperqiteq (53). The Eeajuätsiaq spirits enter (54). — The motions of his drum (55—58). — The angakok's vision during the trance (56—58 and [116]), his ecstacy (59—62). — The conversations with the spirits concerning the sick patient (63—69). — Nature and life of the spirits; the angakok is their master (70—72). — A tupilak, who attacks a hunter to the injury of his whole community, is thwarted by the angakok's assistance (73—76) and (90—118). — How the tupilak is made and sent forth (77—89). — Mischiefs of the tupilak (90—92). — The angakok's reprisals (93—102). — His falcon spirit (99—110). — The culprit is found and convicted (111—115). — Cessation of the trance (116—117). — Gratitude towards the angakok (118).

aŋake·sartarpoŋut ersís·ártile toqúciä kisiŋortïŋo cüv·runatartujokaje·ŋ cüv·r$_{ä}^{a}$sa·rït·une.*(1) *aŋakítunícsanik erqa·manermik: sawo·ale e·k^{w}ajepät·iwarne^{k} at·ikaé·n·ik*(2)*, aniŋa·mut qila·m·ut·o asit·amut·o ilímarnicsanik.*(3)

aŋake·rto·jara·ŋamik tamak·i^{w}a ornit·arpa·^{i}t ilim·akajeqalili^{wn} (tiŋikajeqalilin). tamak·o ujara·ŋamiki^{k} ujara·ŋamiki^{k} nät·^{w}a·rilara·^{i}t.*(4)

to·rna·rtïcsanik ujarqit·arpa·^{i}t ima·ne·tortojokaje· nä^{w}t·^{w}a·rilara·^{i}t nipilersortortojokaje· o·····(5) *nät·^{w}a·riara·^{i}t ornit·artïŋo na·^{i}sa·ra·t ut·u piŋasin unte·ara^{i}t.*[c] *(ornisa·riara·^{i}t).*

a·ma aperqilös·aliŋ ujarqeali^{a}ra·^{i}t, nät·a·riqit·ara·$_{i}$t tut·serlïŋo. aŋake· tut·siata·niŋ aperqilöc·aliŋ.*(7) *a·ma ut·u piŋasin najërtarpa·t aperqilö̈sane, a·ma ta·wna isimana·rpa· (e·rpa·)*(8)

a·ma uj$_{a}^{e}$rserqeälara·^{i}t at·a imerme·tortojokae·: ne·lersortojokáiəa, ne··reara·ŋamiki^{k}(9)*; orneara·ŋamik·e ne·larpa·^{i} ne·larpa·^{i} ne·larpa·^{i}, ki^{w}k·a·niŋert$_{a}^{o}$rpa·i, ip·aqisa·rtïŋo ne·larpa·^{i}.*(10) *tunutarpa·i, ke·^{i}rnane úit·araŋ·itser ki^{w}k·a·^{i}naq.*

perqit^{w}a·isa; kia ka ka ka, ta·^{i}ma·^{i}serpa·^{i}t kia·rtiŋo.(12) *uin·ale·ra·^{i}t, uina·lera·ramik isima·ia·ra·^{i}t. kiki kik·e·kiwän kiaka·rniarpa·^{i}t.*(13)

uina·iera·ŋame makitarpun mat·a·ralin, tamak·iwän an·ora·^{i}la orniara·ratik, qima·raja·liwara·^{i}t atil$_{s}^{l}$arpa·^{i}t, qimát·arpa·(14) *a·ma ut·u piŋasin na·^{i}sa·ra·^{i}t ornitartïŋo, ta·wa na·lera·^{i}t.*(15)

a·ma ujërserqea·ra·^{i}t nap·alakisücamin·ik: ke· ke· ke· ke· ke· ke· ke· ke·!

No. 233. Of the Pupils Who Learn to Summon Spirits and Make Tupilaks.

We teach ourselves the art of angakok in order to stimulate courage in those who fear death, those poor deeply troubled ones, in order to free them of their troubles.[1] (I shall) speak of the means whereby we become angakut: about their (the angakut's) spiritual flying, both eastwards (out into the sea) to the great multitude of 'the poor dead in the underworld,'[2] and to the moon and the heavens, and to 'the land on the other side.'[3]

When the angakut 'imagine themselves to be' on their spiritual flight they arrive at these places 'flying' (like the birds) through the air. As they repeatedly search for these they generally find them at last.[4] By the aid of their *toornaarlik* they search them out with care and diligence. These (beings) belong to the sea, where they discover them, while they utter a long drawn-out strong sound: O—o—o.[5] They discover them (and) by visiting them attain acquisition of them [as their assistant spirits]. For three days running they visit them on and off.[6] *

They also are in the habit of searching for their *aperqiteks* to be. They find them after careful search, calling them forth only by the use of thought, with the angakut's special prayers * for calling forth their *aperqiteks.*[7] They also spend three days staying with their *aperqitek* to be. Him he (the angakok) also gets by the activity of his thought (or fantasy), (whereafter he is finished with him).[8]

They are also in the habit of searching for another great being which lives in the water, the great *Neelersoq* ['the eater'], (so called) because he eats them;[9] when they come to him he generally eats them. He eats, eats, eats the flesh of them until he reduces them to skeletons, eats them to the last shred and fibre.[10] He lurks behind them. Afterwards he has no flesh and is only bones.[11] His clothes * [which come running to him, scream]: *kia ka ka ka!* Thus they behave to them, screaming *kia* (*-ka*).[12]

Then they begin to get flesh on the body, and when they have commenced to do this they recover consciousness. [He who has eaten says]: Who are they? Who are they who shout *kia-ka*?[13] — When they have got back their flesh they rise, clothed anew, as these, their anoraks (jackets), which had previously fled away, come back (running by themselves). They put on their clothes (and) quickly go away from there.[14] Again they 'complete' (acquire) him (the spirit) in three days by visiting him, then they 'are finished with him.'[15]

Thereupon they again search for spirits from their falcons to be, [calling thus] *ke-ke-ke-ke···!* Then they begin to catch sight of them.[16] The angakut are in the habit of getting falcons (for assisting spirits), (and) likewise take three days to be finished with them.[17]

They are also in the habit of searching for their *Eeajuätsiaq* spirits. They catch sight of them, and visit them in the interior for three days (running).[18] While they (one of the Eeajuätsiaqs) give him a little lecture they give him tuition, and provide him with the means to make tupilaks.[19]

takularpa·i. (16) *aŋakit nap·alakit·s$^{er}_{ie}$rtarpun a·ma ut·u piŋasin na·sa·ra·^{i}t un·itip·a·.* (17)

*a·m·a e·ajoasa·cïminik a·ma uérsertarpun *, taki$^{lo}_{sa}$rpa·$^{it}_{n}$. a·ma ut·u piŋasin $^{un}_{or}$nitarpa·^{i}t.* (18)

*tim·un oqalïwaraliŋartiŋo *, artarcertorpa·^{i}t tupit·arilortïŋolo.* (19) *aŋak·in tama·^{i}sa e·rtawun * nålita·rï^{w}tuli^{n}, aŋakicsa·^{i}lin tama·^{i}sa e·rniarsa·rtarpa·^{i}n.* (20)

a·ma erqarsiwun uerqiälera·^{i}t nuna iluane·tin oqaiara·ŋa·^{i}t, nuliäka·liŋïatara·ŋat, maŋíŋuåtara·ŋat tikit·arpa·^{i}t. (21) *ta·rtücsa·ta erqarsit·er a·ma ajorqerse·t$^{o}_{a}$rpa·i. a·ma ut·u piŋasin na·sa·ra·i. é·aqati$^{i}_{s}$ártïŋo qimatarpa·^{i}t.* (22)

oqartarpun: nut·iäti^{w}ni$^{k}_{ŋ}$ tik·erá·rïlïl$^{i}_{a}$má·rtilin. (23)

a·ma ne·mila ujertarpa·^{i}t torcua·rtilin: ne·mila···! qaliartijokaje·me·ter såk·iliartortojokajik. (24) *ta·wa anit·ekajeqa·r sák·iliokajeqáli^{w}ne. ne·mila, ta·^{i}má·^{i}siokajeqali^{w}né, ne·mila·rtiwokajeqalï^{w}ne.* (25)

arqaliwama qima·lartarpa· (26), *imermun (imertiwokajim·un) ma·^{o}riarpoŋ, sane·rqip·a·.* (27) *imermun ma·^{o}riarmat nalïlera·.* (28) *ta·^{w}na ne·mila··! ujara·, tikik·alïa·ra·, e·meŋ nalï^{w}ŋ^{w}a· oqartarkajeqalïne, ne·mila·rtokajeqalïne.* (29)

so·rto umiäŋ·o·ŋ po·äta ne··^{w}l^{w}a·, so·rtoŋo·ŋ atisimake·tara·. oqartakajeqalïne:* (30)

im·ARA· puät·ik^{w}ajetarter! e·m ertiwiånik icsaŋe·ŋ puät·ërame, puåtiŋ·ín·era! takinërtiw$^{o}_{a}$kajinik icse·lera·. ne·mila im·ARA puät·ikajitarter!* (31)

sanisa·ne e·rtakitá(·)ra·, takíŋḯcsciŋá·. také·ïŋ·in·ame·ŋ erqaminiŋ majoarqilekajeqa·ŋ: (32) *ne·mila·····! tätiwa tät·iwa pularqikajeqa·ŋ* (33) *e·miŋ a·pa^{w}n·a i^{w}narte·p qula·ne·teq* (34)

aŋakit·üiarmat isertalikajeqa·ŋ ajoä^{i}c·a·ritule. (35) *aŋakit·ïm·åt iserqatarmat ne·mila·pat·agiarmat* (36) *upaliwaca·^{i}lekajeqa^{i}t, mikisoŋuit·a·q anerq^{w}ap·un ukiërtojokajim·e.* (37) *ta·^{r}qawane e·wa ke·sa·ŋ$^{o}_{u}$rtune * it·e ilïane qa·rikajeqa· nuna iliwane kiwiserter qa·riake·tarmaŋe.* (38) *it·e ilïane a·^{w}lisät up·ika·litïŋo* (39), *e·miŋ úercé^{r}tsimakaluaq (ta·^{i}ma·^{i}kae^{k} uerce) e·miŋ puät·akïs·ame·ŋ. erqame·k e·rtalikajeqa·ŋ: ne·mila···! e·rqaminiŋ pulawoŋ nuna iluane.* (40)

ta·wa tamakiwän ta·r^{w}ta·t isertarpun, ta·r$^{wo}_{a}$juäcsa·tin erqarso·to· nuna iluane·tin. (41) *timerse·tin isertarpun a·ma i^{w}n·artiwokaje·me·tin a·ma qaq·alï^{w}t·ame·tin* (42) *e·rtartin aiät im·ik·e·rqata·rsimalin e·rtarput* (43)

All the angakut are 'our guides,' to whom nothing is unknown. They strive to perfect themselves in all such qualities and subjects as will behove them as angakut.[20]

They also search for our (invisible) neighbours (or kinsmen) in the interior of the earth, where they speak with them; when 'woman-time' is on, at the beginning of summer*, then they are accustomed to visit them.[21] His (the angakok's) assistant spirit to be also gives him tuition, one who is deeply concerned about. They (the angakut) also take three days to be finished with him. After having made an associate of him they leave him.[22] — They generally say to him: "You must be so good as to come and visit us at our house."[23]

They are also in the habit of searching for *Neemila*, shouting "*Neemilaah!*" She lives in a large, horrid cavern where she is making an enormous *ulo* [woman's knife].[24] Then she comes out in haste and clamour, moving about with the knife she has made. "Neemilaah!" Thus sounds her cry[?], while she moves about crying loudly her dreadful *neemilaah*.[25]

My younger brother was able to put her to flight.[26] She sank down into the lake, he followed along the side (of the lake).[27] After she had sunk down he did not know any more where she was.[28] That same Neemilaah! [shouting the name] he sought her (there), he would come to (past) her, indeed; (but) in the water she could not notice (hear) that he made use of her weird cry, that he called aloud on the great Neemila![29] Like the (curved) prow of the umiak-cover, said he; like such, said he, she was very like it.* Having (this) continual cry:[30] "Could I but become one who is immensely fat from human lungs!" says she. — "It is long ago that she became fat. How far from fat she (now) is! because it is very long ago, she now begins to become voracious. If Neemila could but (soon) become really fat!"[31] — 'She' used to move past along his side at full speed, without seeing 'her.'* Because 'he' could not see 'her,' 'she' again rose quickly to her homestead, (shouting):[32] "Neemilah!" — "There, there, there she again slips into her dwelling [cavern?]"[33] — See a 'human being' up there on the top of the steep mountain!"[34]

After having finished his angakok training he made his entry into the house, and he had now become able to do all.[35] After having become an angakok, when for the first time he had to enter, (and) 'the sound of Neemila' was heard,[36] then they hastened furiously, even the little children swarmed out, although it was in the middle of winter.[37] In there his spirit (Neemilaa) remained alone with him, and sat herself down on him inside the house, so that he sank down into the ground, because she sat and weighed him down.*[38] She caused the wall-skins in the house to fall down, one after another,[39] because she wanted to hunt for human beings (that was her wretched task), human beings to eat herself fat on. She moved furiously on their 'platform', (shouting): Neemilaah! — (then) she crept down to her neighbourhood in the interior of the earth.[40]

Afterwards, these, their assistant spirits, enter, the *Taarajuätsiaqs*, who live in the neighbourhood, in the interior of the earth.[41] The *Timerseet* enter, both those who dwell in the steep, high mountains

taman·a aŋakít·ïalake·tará·ŋamiŋ e·simaŋin·a·rtarpun.*(44) *at·aka-in·ik peqaŋ·itsinik oqalï^{u}arsialertili^{w}k aŋakit·ïlerilerpoŋ.*(45) *e·sima·ra·^{i}t, uk·uäcsa·niŋ mat·amermik a·rqisiwisarput qila·mit·e qila·^{i}t isilertïŋo, kaɹïlo·rt$^{o}_{i}$ŋo*(46)*, kàt·iwa e·lolertïŋo o·marta·lïcsaniŋ*(47)

a·ma mak·ortäcsa· tät·iwa nip·ut·arpoŋ mak·orta· (an·erim ule·wia) sit·uartertiŋo nip·ut·a·riara·ŋat neʀa·nik,(48) *ana·lertorpa·^{i}t qiluät^{s}amik takile·limik ana·ta·^{w}lera·ŋamik·ik: a·ɹa·ɹa·ɹa·ɹa·ɹa·ɹa·ɹa· a·ciwiciwiciwit nujáŋeolìt·ará·ŋamik.*(49)

tamak·e· ujaŋa·^{i}t aŋake·ca·ne tikerqa·like·tara·ŋata, ta·wa a·ɹa·-ɹa·ɹa·.(50) *nipa· ilisa·riara·ŋamik·$^{i}_{e}$ ornilera·ŋa·^{i}t takiɹa·^{w}ta ujaŋa·ta, a[?]ŋake·ca·ta·ta*(51) *náp·alikìsít·o to·rna·rtiwartale qimárqata·tale: amó·$^{\cdot\cdot}_{\cdot}$, amo·$^{\cdot\cdot}_{\cdot}$! e·miŋek amo$^{(\cdot)}$siarqiarpoŋ.*(52)

isiké·tará·ramik amerqit^{w}a·tin nale$^{o}_{a}$ra·ŋamik·e** aperqit·ularpoŋ.*(53) *e·ajuit·sa·te erqarso·to·$^{o\cdot}_{iŋo\cdot}$ tikérqa·ɻlike·tara·ŋata uk·oat a·^{w}tajeke·tara·r, qila·^{w}ta a·^{w}tarqearsiara·.*(54) *e·ajoät·a· mak·ortarnearter qila·^{w}ta a·^{w}tarke·-tara·r, e·^{w}ne qaq·iwilara·, cujornane qaqit·une cujorna ka·witarpa·it*(55)

cila· am·arsartara,(56) *un·uartïwakae$^{(\cdot)}$m·e kit·iŋane nak·ariake·ta-ra·ŋame qila·^{w}ca: ^{c}a··ɹaɹaɹaɹaɹaɹaɹaɹaɹaɹaɹaɹaɹa···! qaq·iwaqiake·t-ara·ŋame·ŋ: aɹaɹaɹaɹaɹaɹaɹaɹaɹa··!*(57) *cila· e·rtasiake·tara·ŋat kisiä qaq·iwe·n$^{o}_{a}$ra·niara· qila·^{w}t ta·wa tamak·ïwa me·sertorpa·^{i}t (iliŋa·t) ertar-siara·ŋat.*(58) *it·oqata·t oqarpun cüa·liŋe·oqa·r* takïn·e(g̃)a·!*(59)

ta·wa kiwitsiara·: hɔi̯··· hɔi̯··· hɔi̯···! nuna ilïane kiwiserpoŋ, ta·r-tune $^{u}_{o}$rnik·a·^{i}t. ujäk·ane ta·koän kiwiserpe·wa·^{i}t.(60) *at·iwartaqa·ɻän tiker-qartarpai̯. oqalïwaqatile·ra·^{i}t ta·^{w}na at·iwartaqa·ɻän.*(61) *it·imun: hɔi̯· hɔi̯· hɔi̯· ! isertarpun it·imun.*(62) *ta·wa oqartarpun it·e iluane·tän: me·ciwar-ninia·^{i}t* cüja·liŋ·eoqa·r aperqitïŋo, aperqitïŋo!*(63) *ta·^{w}na e·rsimaler* oqarpoq: kisiŋo·, kisiŋo·*** (64) *ata·niŋa·niŋ majoartiwalera$^{(\cdot)}$ aperqit·io-kaje·a: o··· o··· ^{h}e···! up·aqa·-cuameqa··! a·ɹe·te·wa· atanά·rsimaɠame.*(65) *ta·wa ne·korqit·ara*, ta·^{w}tuma isersimali$^{m}_{n}$ oqa·^{w}tigi$^{ɻ}_{s}$arpa·: oqa·^{w}tüaniäŋ-uaqe·ŋ!*(66) *atinarsimaɠame a·te·te··wa·. atana·rse·^{r}nor ajërpe·k?*(67) *árq-en$^{wo}_{oa}$rtersimaŋ$\acute{i}$p·ane^{k} iwertinarima·rpoŋ, iwertitarpa·, pe··na·rtarpoŋ so·i̯-a·rter.*(68) *tarneriara·ŋamik puilimun ta·^{w}na uko·a a$^{t}_{n}$a·na·ɻa(?) tarniŋe·^{i}-qilerpoŋ.*(69)

ujaŋa·i̯ nuliaqartarpun, qiter^{w}naqartarpun, qo$^{(\cdot)}$a·^{i}tsiaqartarpuŋo·r. ernerqartarpun a·ma paneqartarpun(70) *at·ine ajortut* co·ɻa·caŋ·in·ame^{k} qaŋanisaŋerner ajortut. uke·· mak·iwän na·tiŋo kisiät nulia·ra quätsiar-*

and those who dwell in the lower mountains,[42] the 'roamers' (this is) their name [?] — after they have 'become isolated' they are accustomed to roam around.[43]

Now, therefore when the angakut begin to practise their art, they lose consciousness.[44] As they have no books, they commence their angakok activity by the use of words and conversation only.*[45] Then they recover consciousness. They adjust the water-tight hanging before the door with great exactness, and their drum — after having wetted the drum-skin they beat it loudly.[46] They furnish the drum-stick with a (carved) human face, in order to give it life.*[47] Also his *makkortaa*, 'his rapping skin' is made fast here (in his left hand), (made of) the skin of a bearded seal. By 'blowing on it', it clings close to his flesh.[48] They beat on them with a stick the length of (half my arm), [chanting in two changing notes]: *aalaa-laa-laa-laa-laa-laa aaci-witci-witci-witci-wit*, while their hair gets into wild disorder (and their brows are drawn down).[49]

When, now, these beings, whom they search for and apply to* during their apprenticeship, come for the first time to visit their angakok (in the hut), then [the angakok is heard to babble]: *aataa-taa-taa-taa.*[50] Gradually, as they recognize his voice, they come to him — (viz.) his visions, the beings whom he seeks, who belong to him in his capacity of angakok[51] — both the 'falcon' and his *toornaartik* and his *qimarqaq* (the pursuing spirit who shouts): *a—moo···h! a—moo···h!* which is said to haul human beings to it.[52] When they have entered (the house) he begins — because he doesn't recognize them — to question his *aperqiteeq*;[53] and when the *Eeajuätsiaqs*, who live in the neighbouring ground, first begin to make their spirit-visit, the door-hanging moves violently, and it seems as if his drum almost would take its departure.[54] While his *Eeajuätsiaq* spirit 'begins to perform' the sound of rapping, the drum moves violently, climbs onto the head of the man, and, having risen to his head, revolves on it.[55] His 'vision' then opens for him.*[56] When, at the boundary of the deep night, he sinks down (in the earth), the drum [is accompanied by a lively movement of the tongue, a combination of hissing and shouting]: *'aalalalalala···laah!'* When it has again [?] almost climbed onto him — [again the sound]: *alalala···laah!*[57] While his vision (his visionary consciousness) whirls around for him, then (and only then) is the drum, however, continually climbing up onto him. Thereupon 'these' look searchingly at the drum, while it moves past.[58]

His housefellows say: "Now he is getting into the greatest horror of expectation, look at him!"[59] Thereupon he begins slowly to sink downwards (shouting): *hɔi̯-hɔi̯-hɔi̯!* He sinks down into the interior of the earth, to get to his assistant spirits. He sinks down to those he sought.[60] He first comes to the surface (or summits) of the underworld. They begin to carry on conversation about them — the summits of the underworld.[61]

Then they come into the house: *"hɔi̯-hɔi̯-hɔi̯!"*[62] Then those who are in the house say: "Now take heed of him! Now he is getting into the highest horror of expectation! Ask him, ask him!"[63] He 'who has entered' says: "What is the matter, what does he say?"[64]

tara·ra·t.(71) *ta·rt^{w}a·i̯ sÿ·i̯ara·ğamik til^{w}ta·rtilin orne·^{i}ara·ŋamik·e. ta·wa til^{w}ta·rtiwäta it·oqata·i̯ aŋi^{w}neq ajelïera·^{i}t*(72)

tupile^{r}qarnermiŋ-a·! male·wartararnerme·ŋ.(73) *tupilai̯eta maliwartâlera· aŋi^{w}ner ajëlorpoq.*(74) *tak·inïäcsagín tupilakai̯e piniársá·rniäcsagín!* *(75) *at·åp tupité·araát·in*, pila· pe·rsiwilartiŋo, aŋi^{w}t^{w}a· ilage·a·me·ŋ sâk·iwilartïŋo** pe·rsiarput.*(76) *(ima·^{i}tersilora) isil^{w}örtil^{w}ik* kimit·isoriara·ŋamik**, ta·wa tupitilikítá·ra·^{i}t*(77) *puilim umertiwanit·e nut·uarqita·nit·e isa·^{w}ta·nit·e ca·rnïlïk^{w}a·i̯ae·nit·e at·ina·^{i}tsa·mite qilerqerpiá·nite no·kât·iwá·nite, qim·ikai̯e co·rnanite, puili^{p} at·erïwanit·e qilit·ïanit·e, qüsora·rtip ne·^{u}wa·nit·e.*(78)

kaɹersiora·rame·ŋ isil$^{e}_{o}$rtine an·orane sät·iqilït·iŋo tupit·ilarput(79) *ila·^{i} qime co·rna, puile at·erïwa, puile isa·ta·i̯ it·iwa, e·k^{w}aje· talia, sak·a· nut·uaq^{w}ita·^{i}t it·iwa, imerqita·^{i}lap ne·wa qilertertiŋo.*(80) *ta^{w}tumiŋa mikilerqamiŋ qilertarpa·^{i}t it·iwin·armik, kimit·inüâságamik.*(81) *o·meriara·ŋamik^{i} tupit·ilera·^{i}t.*(82) *pe^{r}qita· ilaŋia·wit·iŋo pik·orniarsa·ra· ajuna·riara·ŋat: pik·oriaqa·wa*(83)

o·majake·tara·ŋat: ^{h}o·· ^{h}o·· ^{h}o·····.(84) *tupiláŋ·ertarter cak·oa mit·iwakajeqaloŋo. ta·^{w}na tupit·ilekajik: e·...·... erse··ŋa* a) (85) *seqernertili$^{k}_{p}$ pisártit.*

ta·^{w}na tupitiaka·i̯a ta·wa oqara·r: sumut picsaliwa?(86) *ta·^{w}na tupitiakajik oqai̯aka·ŋat: sumu^{t} picse·wa·,* nuk·uk·un·iŋ.***(87) *ta·wa ima·nuŋ arqarpoɳ, qaniŋërpa·.*(88)

tupít·ilekajíŋ oqai̯artine: ta·^{w}na na·^{w}? im·e$^{(\cdot)}$ta·ra·rtine, ta^{w}na nuk·u cume·pa?(89) *tupät·åp·oɳ tupicsiartiokajin·ik, tupaŋi^{w}k·a· toquwoɳ. qimåp·a·-kají^{ŋ}.*(90)

aŋi^{w}ner ajë·ålera·^{i}t. tupila·ta male·wälekajeqa·, ak·ilermât saq·isik·in ke·loi̯ə^{t}^{w}a $^{tor}_{loq}$å^{wn}-se·ŋalu$^{o}_{a}$rpara (?),(91) *suna·pawa· ke·loi̯əqâŋitseq. male·wartartïokai̯əa pilá·läitsekæ^{j}ít·eq.* d) (92)

to·rnise·niäcsagín! ta·wa to·rnile·ra·^{i}t, ta·wa ujalera·^{i}t.(93) *pe^{r}qita·, pe^{r}qita· u^{j}erniartse! at·agiarniartiŋo.*(94) *at·aŋiartarpa·^{i}t nuna ilïane.*

qila·^{w}ta·ta ile·le·ra$^{(\cdot)}$ uá^{i}t·une,(96) *á·^{w}ta·i̯ək·aluât·a·ra·:*(97) *it·era ana·^{w}liarse·k! a·^{w}ta·i̯ək·tara·.*(98) *ta·wa nap·alakitsuäta ornerniarte·k!*(99)

ta·wa ta·^{w}na tupiläkajék: ta·wa ta·wa ta·wa ta·wa! ta·warterter.(100)

nap·alakitsuäta ornit·arpa·, te·lorpa· ne·likiít·a·ra.*(101) *ne·riälekit·ara·ŋame·^{ŋ}: ke· ke· ke· ke···! nipa· it·imun isertarpuŋ.*(102) *tima· ne·lermata kit·isa·lïp t$^{ü}_{u}$á· nuät·arpa·i̯.*(103)

oqartarpun: ta·^{w}na·na·i̯in, ta·^{w}na·na·i̯in! cüa·rna·r^{w}t^{w}a·i̯in, cüa·rna·r^{w}t^{w}a·i̯in! cüaqinara·i̯ín, cüaqinara·i̯in! — nap·alakitser no·k$^{it}_{e}$tara·.*(104)

From the depth beneath him his *aperqiteeq* begins to rise before him (making the sound): *oó·····he···!* (The a*perqiteeq* says): "What is it? What is the matter?" — "He (the sick one) groans with pain, because he has lost a soul."[65] Thereupon he who has entered 'again examines' (the sick one), and says something about him: "Express your opinion of him!" (says the angakok).[66] — "Because he has lost one of his souls, he wails." — [The house-mates say to their angakok]: "Can't you get (him) his soul again?"[67] — "If it hasn't suffered injury it can easily be set fast in its place again." — It is his custom to set it fast, (and) the sick one usually recovers.[68] When they have lost one of their souls to the seals* (they will say:) — "That old woman ('her step-mother's) her soul ... she begins to be robbed of her soul."[69]

His searched-for beings* (his assistant spirits) are accustomed to marry and have children.** They have, it is said, *quaitsiat*, sons and daughters[70] which cannot grow, (and) as they don't fall ill they cannot age. Only after the lapse of so many years as these [ten fingers] are their little wives accustomed to marry [?] and have children.[71] — When their assistant spirits become ill, they are in the habit of going to their *tit^{w}taartits*. Then the house-fellows of their *tit^{w}taartits* generally have bad hunting.[72]

[Now they say:] "How plagued we are by a *tupilak*. — Ah! how continually we are pursued!"[73] (By) a tupilak pursuing them (one of them), their sealing turns out badly.[74] — (Then the angakok says:) "I shall see to you! I shall get the wretched tupilak away from you![75] When another has set a tupilak after you, then take away a bit of his catch: by fighting it with this bit of his spoil, you get rid of it."[76]

(Thus they behave when making tupilaks:) with the hood drawn half down, to give a stronger effect, they make tupilaks;[77] sometimes from the large hairs of a seal's beard, sometimes from its hind paws, sometimes from its fore flippers, sometimes from its short ribs, sometimes from (one of its) straps [?]*, sometimes from its dorsal vertebræ, sometimes from its tail, sometimes from a dog's head, sometimes from a seal's jaws, sometimes from its milt [?], and sometimes from the leg of a ring plover.[78] When they have done with their being out in search (of these things) (and) after having put on the anorak, back before, and drawn the hood half down, they make a tupilak[79], for example from a dog's head, a seal's jaw, one of the seal's fore flippers, a dead man's arm, one of a full grown common seal's hind flippers, the leg of a tern, 'tying it together.'[80] They tie it with the help of this, the fourth finger, (but) only the one (that on the right hand) — with the intention of making it more effective.[81] When they have vitalized them they have them as tupilaks.[82] By removing (and employing) a bit of his (the pursued one's) clothes, one furnishes it (the tupilak) with powerful effectiveness. When he (the pursued one) then is dead (he who discharged the tupilak says): "There, I did my job well!"[83]

When the tupilak is on the point of becoming vitalized (the one who makes it says in a babbling, undulating tone): "$^{h}o\cdots{}^{h}o\cdots{}^{h}o\cdots!$"[84] The tupilak while wakening to life eagerly sucks 'these down here' (between the legs). The maker of the tupilak (screams): "*e···h* [on a

at·ame sakim·erqilailuara·, nap·alakitser ta·wa ke·ke·ke·ke·! (105) *(it·e e·win oqarpun) ta·^{w}na·ina·i ta·^{w}na·ina·i! ta·wa a·^{w}ta·ra·r.* (106)

it·e iluane·tän oqartarpun: kiäp tupit·iga· pila·^{i}qa nap·alakitse·p a·^{w}palileqa * (107) — *ta·wa ak·ila·iətara·* * *qila·tup pisï^{w}n·era it·ïwartara·.* (108)

ta·wa to·rniler toquŋalip tikitarpa·: ᶜe·!·! ᶜe·!·! im·ilernora! a·^{w}tarqiara. (109)

ta·wa oqarpun it·e iluane·tän: kiä tupit·iga pila·^{w}qa·? nap·alikitsiniaqa· (110)

e·····, ᶜe···! ta·^{w}na^{w}na-serí^{w}n·a a·rqicse·wara. (111)

co·r tupícsia·niárpe·ŋ? e· atä ta·ra·rtïŋo.(112) — *tupítiŋaluárpara, perqil^{w}a·it·e aŋit^{w}a·it·e mítsewalïárteraje·$^{m}_{p}$ ilarqít·iŋó maliwartise·aralïarpara, toqurút·oŋo.*(113) — *nam·iner pile·lïakajin nam·iner natsárniakaík·$^{igi}_{e}$n!*(114) — *arternïokain·a! kérnimaqitv·niakaík·e·n* ^{h}e·····! *ta·wa a·^{w}ta·ra·^{i}t.*(115)

ta·wa: hɔ hɔ·i, hɔ hɔ·i, hɔ hɔ·i! hë···rn, hë···rn, hë···rn! ta·imaitarput tornila$^{k}_{q}$ sila mamisa··leña·ŋat.(116) *mame·ara·ŋat ta·wa usertarpun* * *it·erme·k.*(117)

qujanaŋe·^{w}un·a aŋí^{w}ner· ajé·lüilá·lïará· akilerciora·t. ta·wa aŋilulïara·r.(118) *tupilakajik pe·ra·ge aŋakip napalakicsv·ata*

[Here we were interrupted]

The following notes were given me near Cape Farewell by Aawtaaritaa in the southern dialect.

NOTES. — * (1) *cio·ranerta. ersina·rtijokaje·* — * (4) *aŋakít·iŋito·* — * (6) *ornitsiara·^{i}t.* — * (18) *ujártertarpun.* — * (19) *oqaluaqaliwartartiŋo,* — * (20) *inérpawún.* — * (30) *at·isima-.* — * (31) *it·^{s}iŋi·lera·.* — * (38) *ke·soŋuórtune·* — * (44) *aŋake·süalake·-.* — * (53) *aperqita·t(a)(?).* — ** (53) *nalilera·ramik·i·* — * (59) *cüó·raliŋ·eoqa·r.* — * (63) *misícuarniak·in.* — * (64) *isersimaseq.* — ** (64) *sunaŋe·q.* — * (65) *misis·orqit·ara·* — * (66) *oqa·^{w}tiginïaŋuaqe·ŋ.* — * (71) *at·ise·sakulo·rtut.* — * (75) *pisa·niasa·rtiŋo.* — * (76) *tupititsimawa·tin.* — ** (76) *qunusa·rtiŋo.* — * (77) *näsartine isiwiartunik.* — ** (77) *pinertersa·rtine.* — * (84) *ersigiŋa* — * (87) *pitce·ŋa.* — ** (87) *nukakut·* — * (92) *pisapaŋ·itseq.* — * (101) *tigilerpa·.* — * (104) *tusa·rna·rta·in.* — * (107) *nerit·iŋo.* — * (108) *ornit·iŋo.* — * (117) *sorá·rune usértine it·ermuŋ.*

NOTES. — (2) *at·ikaje·t* 'the dead of the underworld', i. e. in the sea (Aawtaaritaa's interpretation).

(3) "The land on the other side." Aawtaaritaa also knew of this mythical land which "lies in the direction of the interior."

(4) * *-to·jar(a·ŋamik)*, doubtless the same suffix as WGr. *-(t)v·sa·r(poq)* 'pretends, seems to be, plays.' — "Flying," namely: with hands bound behind the back, and with fettered feet.

(6) * They come to the spirits, and go from them, and come again, three days running.

high note which gradually falls to one deep down], I am afraid of it."[85] They generally advance with closed eyes. Now the newly made tupilak exclaimed: "Where am I to go?"[86] When it had said: "Where am I to go?" — (it was answered): "To Nukko and his family."[87] Thereupon it dived down into the sea, (from where) it came unawares upon him (against whom it had been sent out).[88] The evil tupilak maker says: "Where is he?" speaking to himself [?]: "Where is this Nukko?"[89] — He started with fright, he was attacked by horror, from the sent out great, evil tupilak, (and) he died. (Afterwards) it left him, poor fellow!

[Another example*] They began to have bad hunting.[90] A tupilak constantly pursued (the hunter). When he approached the land in his kaiak (he made) 'a spoil to be towed behind the kaiak.'[91] — "But when I was just about to make straight for it (in order to secure it), what a surprise, there was no spoil to be towed." His evil pursuer had brought it about that he had no catch.[92]

[The angakok says:] "I shall summon and question my assistant spirit concerning you."—Then he begins to summon the spirits; begins to communicate with them.[93] — "One of his 'appurtenances', (he cried), search for his 'appurtenance'! Get along under him, please!" (says the angakok).[94] — (His assistant spirits) are in the habit of appearing down beneath him in the interior of the earth.[95] His drum co-operates with him by rocking up and down.[96] Then he is accustomed first 'to set him at work' (for chasing the tupilak).[97] — "Beat away on his place on the platform!" (says the angakok to his spirit).[98] Then he directs his spirit to him. — "Now let his falcon come to him (or it)!"[99] — Finally the bad tupilak (screams): "There, there, there, now it is enough!" it screams.[100] The falcon comes to it, catches hold of it, (and) begins to eat away at it, greedily.[101] When it has got properly to work, eating away at it, (it screams): "*ke-ke ke ke ke—!*" Its voice comes into the house (where the angakok is sitting).[102]

When they (the falcons) have begun the eating of (the tupilak's) body, (the inmates of the house or tent) are accustomed to 'spit' on the extreme board of the platform.*[103] They (housemates) say: "The dear, sweet (falcon)! How lovely it is to hear him scream, how charming! How ravishing it is to hear him screech, how charming!" — The falcon (then) generally disappears (in the distance).[104]

Another time they began to long for (need) him.* Then (the falcon is again heard): *ke ke ke ke!*[105] The inmates of the house say: "There we have him again, the dear one! There we have him again!" Then he is sent away.[106] Those inside the house say: "Who has made the tupilak? has he caught (it)? has the falcon begun to eat (it)?"[107] — Then he approaches with all his might, full-swing, (and enters); he imitates the drum's rocking movement.[108]

Thereupon (the angakok) summons his spirit; the 'dead one' [the patient?] comes to him. (The angakok says): "*Eeh—eeh—eeh!* How he (the falcon) begins to get stuffed!" — He sends him (the falcon) away again.[109] Then the inmates of the house say: "Who had made the tupilak? has he caught it?" — (The angakok's answer [?]) "He is well on the way to the falcons."[110] — [The anga-

(7) * Nothing more is known of these special prayers for angakut; possibly a sort of calling sound is meant, like that just named, which was used to discover toornaartik (see (5)).

(9) "The eater" was also known to Aawtaaritaa; he related that these beings lived by the coast, and were thus called because they eat the angakok.

(12) * The clothes bring him his flesh on his body again, (Aawtaarita.)

(15) The words *na·ⁱsa·ra·ⁱt* and *na·lera·t* are, I imagine, from the same stem, and in any case have about the same meaning. The narrator has constantly employed the first in the corresponding connection, and it is obviously the technical designation for completing the acquisition of an assistant spirit within three days. The latter was explained by Aawtaaritaa by *pisa·risara·ⁱt.*

(18) The *Eeajuätsiaqs* are spirits who are nearly related to human beings (Innuit) and live in their vicinity. Here, there is obviously the idea of giving the pupil lections, in small, instructive monologues, in their particular 'sacred' language.

(20) *e·rtawun* is explained by Aawtaaritaa as *isiman·a·rtiŋo inertiŋo* 'by deciding (the matter), finishing (him or the considering of it).'

(21) * Also here it is probably a question of the Eeajuätsiaq spirits, cf. (19). In their language the summer is called "the women's time," (suffix WGr. *-leriwoq* or *-liwoq*) i. e., the time when (the men) have to do with the women, or are much occupied with them. Cf. the poem (no. 103) on the angakok's assistant spirit which roams over the mountain peaks and, wandering, extols the summer as 'the woman-time.'

(24) *Neemilaa* cf. tale no. 230 [25].

(30) * One of the many anacoluthons in Teemiartissaq's dictated accounts. The picture of the umiak-prow may either refer to the strongly bent form of the prow timber, narrow above and broad below, (where it bends and forks out like a man in a sitting posture), or to the upper part, or head, of the prow, with the protruding "horns" (*kan·aį*). See First Part, figs. 32, 81—82, cf. also the monster in fig. 355 b). A similar description in no. 231 [23].

(32) It cannot be seen from the Greenlandic text whether "he" is the subject and "her" the object, or conversely (she—him), possibly it is she who moves past him without seeing 'him'.

(34) *e·miŋ* < *e·* 'human being.' We might also interpret the place so that this word referred to the preceding (*pular-*) instead of to the following, in which case it is derived from *e·* 'abode, nest': "she slipped into her dwelling (her cavern)."

(36) i. e. "the shout: Neemilaah."

(38) * Here, again, it is not clear which is the subject and which the object (cf. (32)). The connection in what follows perhaps justifies my interpretation of this place: so that it is Neemilaa who sets herself on the angakok, and weighs him down.

(40) *erqam·e·k* < *it·eq* 'the great platform in the house' (Aawtaaritaa).

(43) *im·ik·e·r(tät)* signifies, according to Aawtaaritaa: 'orphans or persons who have neither relations nor brothers and sisters.' The suffix *-qata·r(simalin)* is probably related to the WGr. *-rata(qa·°q)* 'at length.'

(45) * Teemiartissaq was here influenced by her acquaintance with the Danish missionary who uses books when he teaches or preaches. "Our own priests did not use such things."

(47) * The drum-stick has a carved man's head at the end, which is held in the hand (as is the case also with the handle of the drum itself, which,

kok says]: "'*E*···'*e*·! It is he who is playing pranks! I shall 'attend' to him ..... * (111) "How? Did you make a tupilak against him?" (says he), mentioning the name of the other man. (112) — "Yes, I certainly made a tupilak against him: both his clothes and his catch, with the addition of a navel-string, I made into a pursuer (tupilak), which was to kill him." (113) — "The misdoings you yourself have made, you yourself shall also remove!" (114) — "Indeed it is quite impossible to handle, the hobgoblin!" — Do you also realize now that they are dreadfully heavy?" — "Heh! (heigh-ho!)" — Then they (? he) sent them off. (115) Then (the angakok's cry): "*Hɔ-hɔi̯·-, hɔ-hɔi̯·, hern hern!*" * — Thus the summoner of the spirit is accustomed to (shout) when the free vision (during the trance) is about to close. (116) Only when it has grown together do they (end their performance and) return to their place on the platform, and take off their boots. (117)

We must indeed be glad to have him (our angakok)! In order to avert them (the house-mates) from not getting good hunting, they are in the habit of paying him (something). So he generally brings it about that they catch (again). (118)

curiously enough, the narrator does not mention here), see First Part, figs. 361 and 363, p. 642.

(48) *mak·orta·* see First Part, fig. 364. — "To blow on it" is one of the angakok's magic measures.

(50) *ujaŋa·* < *ujarpa·* 'he searches it', means in the sacred language the same as *ta·rta·* 'assistant spirit'.

(52) "The falcon" cf. (16)–(17) and (99) and the raven in tale no. 225 (50)–(52).

(55) The suffix (*-nearter* = *-niarter*) signifies either 'he takes to doing it' or, possibly, 'he gives the appearance of doing it.'

(56) * *sila·* = *cila·* 'his inner sight and consciousness'; it 'opens, expands for him,' the prevailing expression for the commencing of an angakok's visionary trance. Cf. in (116).

(58) "These," it is not clear whether the angakok's spirits, or his house-mates, is meant here.

(59) Cf. WGr. *sujo·rawoq* 'dreads for something shortly forthcoming.'

(64) *e·rsimaler*; explained by Aawtaaritaa = *isersimaleq*, it seems evident from (65) that one of the assistant spirits is meant.

(66) *ne·korqit·ara* is apparently a mistake for *me·korqit·ara·*. Aawtaaritaa translated it in West Greenlandic: *misis·orqit·ara·*.

(69) * The soul which the sick one has lost from one or another part of his body is regarded as having been stolen (by one of his enemies) for one of nature's places, an animal genus, or a river, etc. Cf. no. 219 40 and 231 10.

(70) *ujaŋa·t* see (50). *quaatsiat*, 'children': in the sacred language (of the spirits). Life and circumstances are about the same with the spirits as with human beings. Cf. no. 232 (38)–(39).

(72) *tit^{w}taartit* (plur.) is the assistant spirits' designation for their peculiar kind of dwellings. When an assistant spirit is ill, his fellow beings begin to have bad hunting. Aawtaaritaa pronounced the word *cica·rtit*, whereby it approximates the WGr. verb *sisa·^{e}rpa·* derived from *sisak*, 'hardness, induration' (Kleinschmidt, p. 330) consequently EGr. (SEGr.) *cica·rteq* (= *tita·rteq* in North) is 'a place which is devoid of hardness' i. e. 'a shelter (against the hard climate)', an intelligible paraphrase for the houses or tents of the spirits.

(77) cf. (79) < *isiluartiŋo* 'hiding it partially (nearly).' They hide their face in (behind) the hood, or pull the hood outwards to the left over their shoulder and see that way, with a look of escaping (probably to avoid the attention of the spirits).

(80) 'tying it together,' i. e., all the different things used for the tupilak are wound round with a strap or a remnant of skin. In First Part, figs. 351 *a* and *c*, are seen two illustrations of "amulets" bound together, which perhaps have really been used as tupilaks. Cf. also ibid. p. 101 (Holm "snares of dead men's sinews"). The over-lacing of tupilak dolls with thin straps is common; see First Part, p. 643, fig. 365 *b*, and p. 644 with footnote 1.

(83) *per·qita·* 'his belonging, appurtenance' e. g. his anorak, or sleeve.

(85) i. e. his (or her) genitalia, see also First Part, p. 100 (Holm).

(87) *Nukko*, name of a person. Evidently Teemiartissaq has some particular case in mind here and gives it as an example though Nukko is not otherwise known to me as a name. She seems to have used a similar form of transition in (80), where *ila·i* can be plainly translated by 'for example'.

(91) * It is not clear whether Teemiartissaq here gives a fresh example or circles round that already mentioned.

(91—92) 'Spoil to be towed' the same as 'big game', as only the big seals are towed. Cf. SGr. *kiŋitᵛaia* (Aawtaaritaa). The hunter had set his harpoon in a seal but while he rowed towards it to secure it, it sank and the circumstances raised his suspicion of a tupilak being in activity.

(94) 'Appurtenance' a bit of his clothes or hunting implements, cf. (83).

(97) "To set him at work." The angakok sends one of his spirits away to the house or tent of the person who has sent out the tupilak.

No. 234.

Teemiartissaq.

ernerma [—]* *ka·mat·iwakaje·p* [—]* *arso·rtoq, ta·wa oqarpoq: artarserciäk·in* (*artarsis·uagin*). *oqarpoa: kisimiŋ·a.*(1) *atarqàm·a** *kät·iwa·inik. nakiwima ateqateriarmaŋe.*(2)

*atarqám·a sa·rqʷïta·ta a·tʷa·kita·** *pe·rsimap·à$_n^t$, pinersertïartiŋo*** *pe·sut·ulisa·nik ak·isa·niŋ. ak·e·sa· tusarnia·iciwàt* (*tusätciwàt*).(3) *oqarpoa: kise, kisimiŋ·a. ha··! pujualim·ik.**(4) *pinersertiarsimap·at pe·r-*[*simap·at*] *iluersa·rnaŋe te·süŋima·rputin, uwaŋa piwa·ŋa.*(5) *uwaŋa oqarpoa: kisimiŋ·a? nuname·timik. kisimiŋ·a nuname·timik? nuname·tikʷaím·ik, pujualim·ik· te·rïa·k·iⁿ atarqám·a sa·rqʷïta·nik a·tʷa·kïta·nik eá·nik akitujokuma·rpat. tat·iwa pujualip ima·* (*iluane·teq*)(6) *tät·iwa kuisikik·in, a·tᵛa·kitʷá·ta eá·nik akituɹia·kin, akík·imá·ra.*(7)

*at·amiŋ sa·rqʷïta·rïma·rter qilïätsa·miŋ nuta·miŋ a·ŋa·rta·ta** *toa·, sv·lv·tata toa·niŋ paʷk·ʷa·lertiŋo.***(8)

na·rjarteʷrnerata e·ma·ta tvgá·ŋima·ra. ta·wa at·a pinia·lïartiŋo, artalërtiŋo artëʷrnarsit·une, ta·ʷna pe·rsiler uterpiĝima·ra·.(9)

(103) * Was explained thus: that the fingers are moistened with spit, which is conveyed by touch to his place on the platform. Spit (like urine) has a magic effect, namely as a means to ward off danger from hostile spirits.

(105) * Namely the angakok, because there is a sick or asphyxiated person in the house or tent.

(109) * The meaning is presumably this: The patient has swooned or is asphyxiated, and therefore is called "the dead one". His soul appears like another spirit to the angakok who is lying on his back on the platform, in a trance, covered with a skin. During his vision he sees, that the falcon is satiated with food by eating the tupilak from whom the sickness arises, and the more he eats the better the patient is cured. When the falcon has eaten the tupilak, the patient recovers.

(111) Here it is evident that the angakok is speaking, but an explanatory transition is wanting. It seems as if he has first asked one of his spirits the name of the culprit who has despatched the evil tupilak.

(112) Here the angakok makes an accusation against the culprit, who (in what follows) at once makes confession.

(115) In the last word the infix *-tv·-* (which first sounded to me like *-ter* or *-te·r*) is perhaps to be understood as equivalent to WGr. *-tv·-* < *-tv·woq* 'has a large size or volume'; *-qi-* perhaps instead of *-qer-*, WGr. *-rqor-*?

(116) * The many different exclamations and interjections which the text contains are only rather incomplete renderings of the angakok's varying signals by which his housefellows, the listeners in the dark, can follow the progressive sections of his performance.

No. 234. The old man confides to Teemiartissaq some measures against misfortunes if the hunting implements are damaged.

Teemiartissaq.

My son's [grandfather (?)]* the old man [came to me(?)],* attired in his best clothes and his greatest finery, then said: "I will teach you something." — I said: "About what?" (1) "About my namesake Kättiwaajee" — (because my father was his namesake). (2) "If the bone peg (on the side) * of my namesake's harpoon shaft has fallen off, then one must provide it properly with another peg together with a preventive against its tendency to fall off, (a counter expedient). — Now you shall get to hear about this counter expedient. Now listen." (3) I said: "Which? Wherewith?" — "Hah! With the 'dust-herb'! (4) If it (the weapon) has (first) been properly provided (and) it (the peg) has gone off and won't let itself be repaired, then you shall take it," he said to me. (5) I said: "What (shall I take)?" — "The one that grows on the ground." — "What sort of one that grows on the ground?" — "The one that grows on the bare ground, the puck-ball. When you have taken it, you shall mix it (the dust) down in the socket of the bone peg on my namesake's harpoon shaft, here (in the hole) the contents of the puck-ball, so that it goes down in its inside (6) — if you pour it in here, if you press it down into the socket of the bone peg, it will counteract it [its tendency to fall off]." (7)

"[If] he wishes to get another harpoon shaft, you (or he) must

aŋi^{w}ner ajïlerima·rter, pa·me kät·uäla tóqata·niŋ ilitciŋima·rter ana·-naŋa·mik[10]*, it·ïwane ilisiqik·ima·rter sit·ame·tamik imertik·ap a·p·a·niŋ (a·pajuaniŋ)* toŋujórtĕrtiŋona·^{i}win (tuŋujërtertoiná·^{i}me), kät·uata tóqutá·-nik áŋinüilücá·niŋ.*[11]

Notes.— *(1) [—] Here something must be missing, but my interpolation cannot be far wrong. — *(2) Teemiartissaq had two grown-up sons when I met her, Ootuaŋŋe and Kättiwa(r)ajee.

*(3) *a·t^{w}a·kita·* 'bone peg for attaching the throwing stick' see First Part pp. 410, 414, 417 (cf. figs. 403—406 and 112—113) and 439—442. — ** *pinerser-* = WGr. *pilersor-* (Kleinschmidt, p. 284).

*(4) WGr. *pujualak* indicates partly a puck-ball and partly dust in the air (= *pujualanerit*).

*(8) *a·ŋa·rta·* is no doubt instead of *aŋat·a·* 'bird' (in the taboo or angakok language). Teemiartissaq often embellished her talk with learned words from the angakok language. Here she explains *a·ŋa·rta·* by the following "the wings", namely the two bone feathers at the shaft end of the wing-harpoon, (see First Part figs. 104, 108, 113). — ** *pa^{w}k·a$^{(·)}$* is the part of the shaft between the throwing stick and the butt end (bone feathers), cf. First Part p. 410. The other end is called *at·iwa* 'its nether part.'

Nos. 235—237. Three Dreams.

Teemiartissaq.

No. 235.

in·aiarpoa akiwartiwokaje·k·a — e···· — nak·arpoa nak·aia·ma qumun qiwia·i^{ar}niarpoa[1] *ilaŋa piŋ·a ilaŋa akiwaqaŋ·ilaq ta·wa uwaıip kit·-iŋaŋin hv·i hə·i hə·i!*[2] *qaqiwoa am·un qiwiaiarpoa*[3] *nam·ineq qiwia·i-arpoa ilaŋa·^{w}na akiwartiwoka·iea awalik·a perqiıip·ak·a akiwara ce·p·-ara*[4] *ce··ria·k·o kit·erme·$^{m}_{p}$ toa·niŋ tamat·oa toa·niŋ*[5] *ka·wara ilime·rti-wokajea qu^{w}asartiwa* it·ïwane nusup·ara*[6] *qipiŋale·ma ilïwa mise··ŋik·a ka·tuŋo tät·iwa qipiŋa$^{l}_{n}$e·ma ki^{w}ka·niŋ tutip·ara**[7] *kiwerqitsiarpak·a awaıik·a isïma·iarpoa na·liwiarte·p cv··rnata qipiŋale·^{w}k·a v·tv·pa·ŋ*[8] *cipica·ŋicartak·a qipiŋale·^{w}k·a an·icsáŋ·ilara aŋijv··csaqa·wa**[9] *erne^{r}se··-a·ma* ci^{w}t·uartertiŋo mamip·oŋ*[10] *nak·arqip·oa uwiŋa tuıik·iŋa a·^{w}co-ruluiarmat ima·^{i}se·rpoa hɔ·i hɔ·i hɔ·i! hɔi hɔi! hɔi hɔi!*[11] *qa·perpoa* ilaŋa ate··^{i}ŋa ta·wa isertip·a·ŋa at·erit^{w}a·rtiwa iserpoa*[12] *aŋake·certiwa*

Notes.— *(6) *qu^{w}asar-* instead of *qua^{i}tsiaq* (in angakok language)? Otherwise the word must mean: 'the great smooth or slimy' (referring to the embryo). — *(8) *tuti-* instead of *tut·i-*? — *(9) *aŋijo-* instead of *aŋ·ijo-*? — *(10) *erner-* instead of *erni-*? — *(12) *qa·per-* instead of *qap·er-*?

provide the upper (hindmost) part of the shaft** towards the "bird,"* towards the 'wings', with a new piece of wood.[8] (Then suppose) the bone fore-shaft of his shark-killing (weapon) [?] will be disposed to go (turn) out of place [?] for him, then, even if he otherwise would get another but did not manage it, as it was too difficult for him, the one [the piece? or the shark] which came off will return to him a little later."[9]

"[If] it happens that his sealing falls, he shall place a dung-fly* in the opening (cavity) of the (one) 'bonecap' of his kaiak oar;[10] in the other (bonecap) he shall, again, place that which grows on the beach, the red sea-weed's ('edible parts'), the completely blue (or green) parts, which, in the cavity of the bonecap, shall serve him to catch (seals)."[11]

*(9) < *na·rjarteq* 'a shark' (a shark-lance? Otherwise unknown). Possibly one or two words about the kind of weapon which is meant have dropped out. The next sentence is also rather obscure.

*(10) Cf. in one of the magic prayers (no. 87) the same animal. — 'Bonecap', see First Part p. 385, figs. 88—91.

*(11) *a·pa·* 'food' > *a·pa·jua* (*-juaq* 'appurtenant or particular'?).

Nos. 235—237. Three Dreams.

Teemiartissaq.

No. 235. In the Time of Pregnancy.

I laid me down to sleep (upon the platform). My abdominal parts — how big they were! Ah! (I groaned in my sleep). I sank downwards (and) when I had sunk down, I looked backwards, upwards.[1] My part (body) up there, my part had no abdomen. Then (frightened I yelled:) "*Hui, hei! hei!*"[2] Along the edge of the side wall I crept up and (from there) I looked back downwards.[3] I looked back at myself: "See, there (is) my part, (my body with) its great abdomen." I clenched my hands, (and then) I stroked over my abdomen and pinched it[4] (and) when I had stroked it over and pinched it (then) in the opposite direction, in this direction here.[5] I plunged my hand down in it. (There was) a large thumping fœtus, a large child. I tugged at it in one end.[6] I could not feel that I put my hand down in the inside of my pelvic cavity. At the same instant I pushed it up* against my pelvis,[7] (then) again I raised my hands a little. I thought: "The child's head has measure (form) of my pelvic bones,[8] let me take care not to separate them (burst them asunder), my pelvic bones; I will not bring it (the embryo) forth. I will give birth in concealment.[9] When the pains of childbirth come, then (I will) blow upon it (and) it closes itself."[10] — I sank down again. I lay beside my husband. Because he was impatient to be off (hunting) I shouted thus: *Hoyhoyhoy* (halloo)![11] and ducked up (from the underworld) clothing myself with my body. Finally I stepped into myself (regained consciousness); gnashing my teeth I came in.[12] I was an angakok-apprentice.

No 236.

One night it befell that I began to dream that I was out picking berries and was eager to get my bag filled. I said: "This part (of the mountain), this place here has hardly any spots (of berry-vegetation). I will wander up there away toward the spot which is more copiously covered with crow-berry bushes."*(1) So I started off in that direction, constantly on the look-out, and caught sight of a great horrid bear which I was almost on top of. I ran away and met two men, the son of the *Artealertoq* family*(2) and (the widow) *Tamutaajik's* son. I said: "Up there is one I came across." So they went after it (the bear). I took up the trail they had followed and came (down) to them there, the *Arteartertoq* family*. — "See that woman there!" — "I am out wandering about as I am accustomed to do, [(give me) a little food to have with me on my way."*(3) — Then they invited me in (and) I went in. I stayed for a little while with the people of the house, (they were) [kind-hearted people who gave the poor wayfarer food with him homeward bound.*(4) Then I went out again. — I wandered off down to the dead in the sea. I came to *Nukaara*, my (deceased) step-mother.*(5) There was a multitude of people, a countless multitude. *Marhraai* was among them. He had lain down to sleep. Another (strange) person said: "*Marhraate's* wife is very jealous (of you)." — I bade him get up. Then he got up (and) set off in his kaiak. Thereupon *Nukaara* said: "My dear girl,(6) you shall see these!" — I got to see a quantity of tents, the tents of the dead, an enormous quantity. — "Oh! look up here, in there on the height," pointing upwards — "from that weird place up there, when the dead pass it, [shouting and calling is heard.*(7) When the dead after having lost consciousness come to life again, they take that route; they pour out of these many tents and depart up there. I was among them; when they reach there, many of them weep profusely. ....." I looked in the other direction, outwards. On a lonely, beautiful island(8) (stood) three tents (and lay) some kaiaks; the surface (of the sea) was in great uproar with crested billows. I asked: "Who are they over there?" — The other replied: "Oh, they are those who drowned in a kaiak and did not come home; when they from up there come down here they usually come to live on that little island out there. [When they have disappeared under the surface and have passed further, it is their death-place,*(9) where only their wives visit them.

Notes.— *(1) *mula·lanern$_{e}^{a}$rtujokajik.* — *(2–3) *Artealertuk·ut.* The personal nouns in this and the next dream were rendered in strongly varying forms. This name is no doubt meant as the old man *Attiatertoq*, the brother of Tamutaajik. — *(3) *anersertoaja·sin* [*miâkait·oŋ* (or perhaps, "is here anyone who will give a poor wanderer something*). — *(4) *miâkait·uk·un.* — *(5) *uko·ra* = *an·iwiŋa.* — (6) *aŋe··ma·ŋ.* — *(7) *awe·lortiwa·ɣeke·ta·ra·.* — (8) *im·ikertuä-sa·me.* — *(9) *qapaŋera·ŋame toqup^{h}ia.*

No. 237.

Another night I dreamed in the time I was pregnant with (my son) *Kättiwaajik*, that I had my husband. I had just said: "How hungry I have grown!" Then his voice was heard (and) I brought

them[1] up from his kaiak. A strange woman lay beside my husband. I exclaimed: "She there, why is she so close, too close?" — "It is your future co-wife."(2) — I said: "For the present I will not have any co-wife." — Then she moved still closer, the beast.(3) — "You are a traitor!(4) Now I understand why I, for many nights, continually dreamed that you came here. Oh!" She went out. He followed again after her. When I showed the desire to go in my husband continually kicked me away from him(?). I went out again and again she came over to him. She accompanied him. . . . . I left them. I said (to myself): "Wonder whether he is about to separate from me?" . . . . . *Marhraa* came again: I snatched the white whale (he carried). — How strange! I was out there with the dead in the underworld, — because I dreamed, — I had begun to eat (of) it. So I said: "My step-mother(6) gave it to me," and further, "*Marhraaq*, will you have it?" Although I would give him it, he, however, would not accept it. — At last *Marhraa* began in a small way to prepare to depart, only through the air, he whirled round just like the air, while he flew and sang with *aja*-refrains loud and clear. I said: "*Marhraa* is coming at full speed", while I still only glimpsed him whirling through the air.(7) When I came in,(8) *Marhraa* was dizzy.(9) How surprising! It was because he had been deprived of his soul that I had seen him in the underworld.(10)

Notes. — (1) Namely that which the husband had requested to have up, his travelling clothes or other things from the kaiak. — *(2) *awilʲä·csakaje·*. — (3) *qat·erqit·iwakaje·tarpoŋ*. — (4) *iʷt·in ke·ʷtüikaje·putin* (cf. WGr. *kiɪ·uiwoq*). — (5) *uwima isimiŋe·nʷorpa·ra* < *isim·ip·a·*? — (6) *nukarma* < *nukaq*, probably = *Nukaaq* the name of her step-mother. — (7) This must be as seen from Teemiartissaq's sleeping-place, when she comes to consciousness of being there. — (8) "When I (i. e. my soul) came in" namely into the body, or merely into the hut (or tent). — (9) *o·tâŋ·iwoŋ*. — (10) That she has seen him in the underworld proves to her that his soul has been stolen away: therefore she finds him dizzy when she returns from the world of dreams to the hut.

SUPPLEMENT

FOLKLORE FROM WEST GREENLAND

(Nos. 238—291 with introductory remarks.)

Introductory Remarks.

During the summer of 1914 I made a collection of folklore from the southernmost point of Greenland where I travelled among the last remnants of the east coast population then to be found on the southernmost stretches of West Greenland. These people had immigrated to the west coast at the beginning of this century and settled there amidst the former native population in the Cape Farewell district. Their reason for coming presumably lay in the fact that the hunting game along their coasts had become more scarce, and because they were tempted by the well stocked European trading posts to be found on the west coast. On settling over there they were baptised and assumed Christian names. After this the eastern coast south of Ammassalik was completely deserted.[1]

My material from this "mixed" district of the pagan East Greenlanders and the christianized West Greenlanders is gathered mainly from the following places to which I arrived in the skin-boats of the natives, and where I pitched my tent and lived several weeks at a time: *South Sermilik*, a deep narrow fjord (about 60° 26′ lat. on the west coast) where I camped near a little hamlet about 25 miles from the sea-coast; *Nanortalik* 20 miles further south, a small trading post on the sea under the management of a Danish official; still further south some small hamlets called *Ilhlokasik*, *Pamiälhluk* (also called *Ilua*) and *Sammisoq*, the two latter trading posts with a tiny store under the management of a native merchant and both of them situated immediately north of Cape Farewell. — The expeditions for the east coast formerly passed by these stations through the narrow sounds north of the Cape Farewell islands (Egger's Ø). These sounds belong to the most secluded parts of inhabited Greenland owing to the eastern ice-current.

[1] First Part p. 343; cf. also here p. 181.

Fig. 105. Aawtaaritaa, the last angakok, immigrant from the east coast, with his hair closely cropped after his Christian baptism. (W. T. phot. at Frederiksdal, September 9, 1914.)

Fig. 106. *Kuannia* (cf. fig. 25) and his wife; the latter is seated on a stone to the right of her husband. On the right is their son *Pilipporse* (Philip), on the left a young friend of his. All in front of Kuannia's winter hut at Sammisoq. (W. T. phot., August 1914.)

Fig. 107. Kaiaks and tents on the cliffs at Sammisoq. Hunting bladders on some of the kaiak decks; blood-sausages on the ground.
(W. T. phot., August 1914.)

Fig. 108. View from the village of Sammisoq into the sound which connects the east coast of Greenland with the west coast. (W. T. phot., August 31, 1914.)

Fig. 109. Nearest the east coast at *Sammisoq* in the southernmost sound of Greenland. (W. T. phot., August 1914.)

Fig. 110. Summer encampment on the small island *Tukiŋasoq*, one of the Kitsisut islands which skirt the west coast off Nanortalik. The *Kuiŋiŋŋeeq* fell towering in the background. (W. T. phot., August 1914.)

Fig. 111. *Ikigaait*, the Herjólfsness of the old Norsemen, near Frederiksdal (Narsaq). (August 1914. W. T. phot.)

Fig. 112. *Frederiksdal* (*Narsaq*). The modern houses roofed with span-roofs, the old-fashioned, flat. The open doorways of the long passages face the sea. (September 1914. W. T. phot.)

Fig. 113. The church and former dwelling house of the Moravian Brethren at *Frederiksdal*. (September 1914. W. T. phot.)

Fig. 114. The church and garden of the Moravian Brethren at *Lichtenfels* (*Akinnaait*). (October 1914. W. T. phot.)

Fig. 115. *Pamiälhluk* (also called *Ilua* on the map) the southernmost trading place on the Greenland west coast, situated on a mountainous island at the innermost end of a small cove (W. T. phot. August 1914.)

Fig. 116. The innermost part of the cove near *Pamiälhluk*. In the valley, which forms a continuation of the cove, the boats are hauled up.
(W. T. phot. 1914.)

Fig. 117. The entrance to the cove of *Pamiälhluk*. In the boat (umiak) with the Danish flag is the official from *Nanortalik*, the capital of the district, about to leave the place after a short visit. (August 18, 1914. W. T. phot.)

Fig. 118. A Sunday morning scene in the streets of *Nanortalik*.
(August 2, 1914. W. T. phot.)

Fig. 119. An umiak off the entrance of *Torsukatak* and *Ilua* (the *Tofafjord* of the Norsemen, between Herjólfsness and Cape Farewell). (August 10, 1914. W. T. phot.)

Fig. 120. Landing of an umiak at Frederiksdal returning from the interior of the fjord with a cargo of firewood. (September 9, 1914. W. T. phot.)

Fig. 121. The beach in *Southern Sermilik* fjord where we pitched our tent. A man is about to carry his kaiak up from the water. July, 1914. (W. T. phot.)

Fig. 122. View from the village in *Southern Sermilik* fjord where we camped. Isak is about to heave a piece of driftwood ashore. July 1914. (W. T. phot.)

Fig. 123. The Inuit of *Narsaq* (Frederiksdal) crowding the cliffs when our boat approached. (August 11, 1914. W. T. phot.)

Fig. 124. Woman »flensing« (cutting up) a seal in the valley at *Pamiälhluk*. She is cutting out its ribs. (August 1914. W. T. phot.)

Fig. 125. The cliffs near *Ilhlokasik* crowded by the Inuit on the occasion of our departure. (August 1914. W. T. phot.)

Fig. 126. The valley at *Pamiälhluk* (cf. fig. 116). Kuannia is seated on a tree trunk (driftwood) working with his knife on some tool. Uppermost in the valley the framework of an umiak is seen. (August 1914. W. T. phot.)

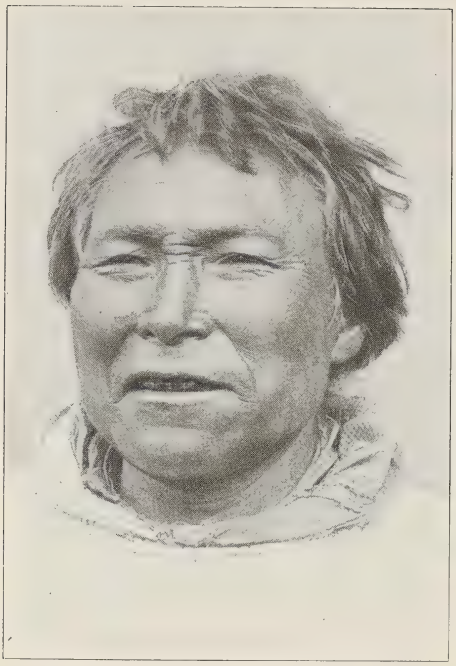

Fig. 127. *Petrus*, man from Itiwlhleq on the East coast, born at Frederiksdal. (W. T. phot. 1914.)

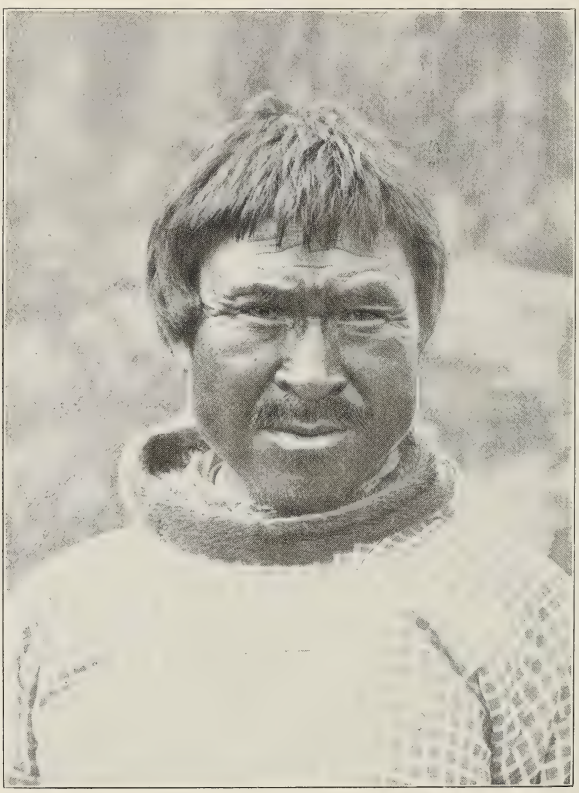

Fig. 128. *Silarse* (Silas), born near Pamiälhluk, ab. 45 years of age, a member of the local municipal board. (W. T. phot. 1914.)

Fig. 129. *Apollonia*, East Greenland woman immigrated to the West coast. Ilhlokasik. (W. T. phot. 1914.)

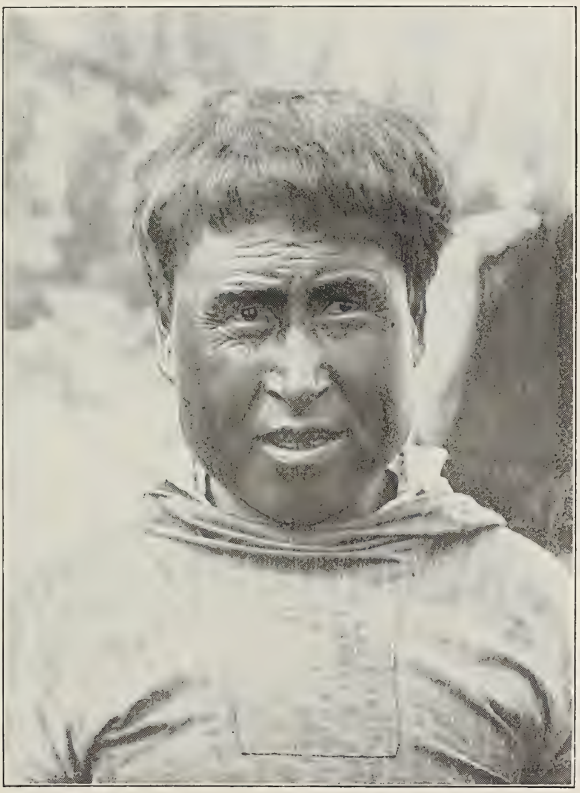

Fig. 130. *Eekaleeme* (Ephraim), born near *Umanak* on the East coast, immigrated to the West coast, son of *Oqaluartoq*, well-known from Holm's expedition. Ab. 25 years of age. (W. T. 1914.)

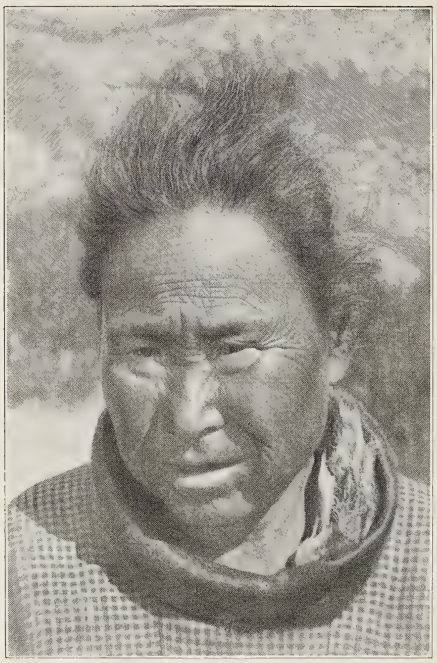

Fig. 131. *Mateleetale* (Mathilde), East Greenland woman, immigrated to the West coast. (W. T. phot. 1914.)

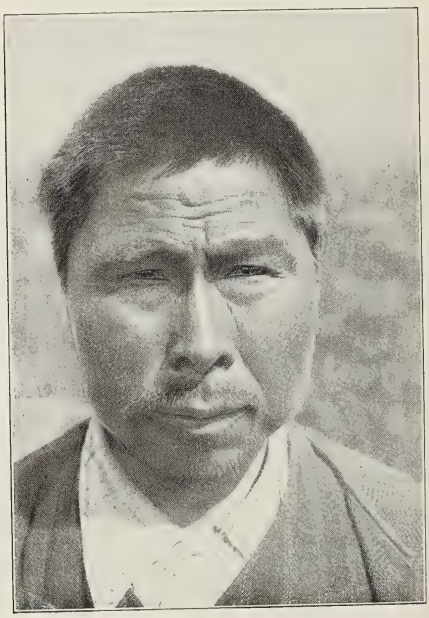

Fig. 132. Ersinakasik *(Josva)*. East Greenlander immigrated to the West coast. Ilhlokasik. (1914. W. T. phot.)

Fig. 133. Young schoolmaster family from *Itiwlhliarsuk*, the southernmost village on the East Greenland coast, in front of their umiak. (Phot. by W. T. on the island of *Tukiŋasoq*, August 1914.)

Fig. 134. *Moolätte (Moses)* and his wife. (Ilhlokasik, August 1914. W. T. phot.)

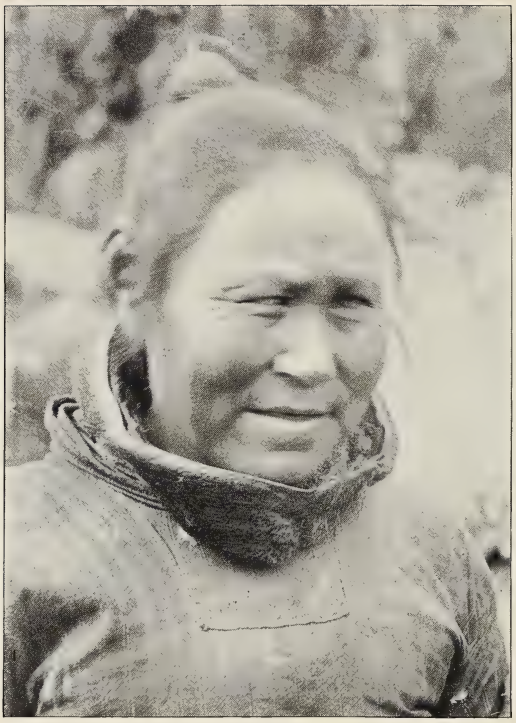

Fig. 135. *Majiwariaq* (Majoariaq), East Greenland woman, ca 55 years of age, immigrated to the West coast. Blind. (August 1914. W. T. phot.)

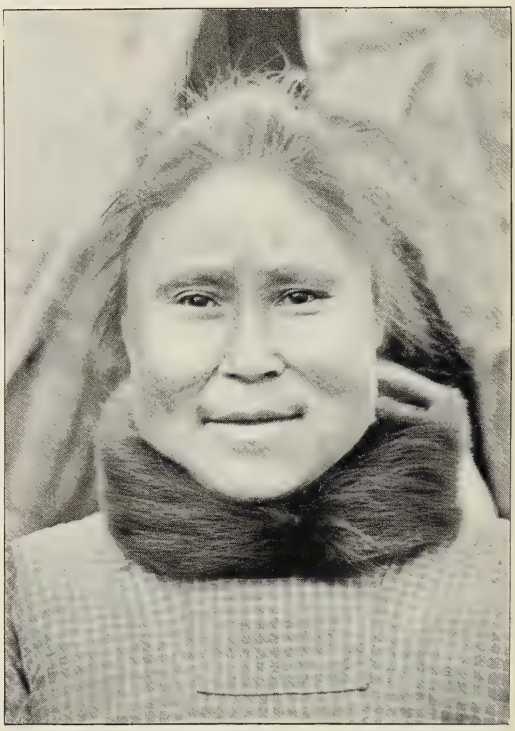

Fig. 136. *Kappitammiak*, niece (sister's daughter) of Majiwariaq, and wife of Silarse (fig. 128). Immigrant from the East coast. (August 1914. W. T. phot.)

From the region around Cape Farewell some few collections of folklore have already been made in earlier years especially by H. Rink (published in 1866 and 1871), Lytzen (1874) and Knud Rasmussen (1906), cf. p. 379. — Of the material collected during my excursion in 1914 only the poetical part is published here, namely the lyrical-epic poems, petting songs of mothers for their babies, children's songs, kaiak songs and drum songs. Some of these poems are merely variants of texts I noted earlier from Ammassalik, namely one petting song (no. 238), three epic-lyrical songs (nos. 252, 253, 260) and a drum song (no. 271). Others originate from more southern places on the east coast and bear the same old-fashioned stamp as those from Ammassalik. The remaining part are of local origin in the region where I found them and are more or less influenced by the presence of the Europeans. The poems of Hendrik Lund are even of a quite modern and artistic character.

While nothing of this material of mine — including Eskimo folklore of East Greenland origin — has been published so far I append some selected samples from my earlier collections of West Greenland folklore (Phon. Study, 1904, p. 271—387), accompanied by some new remarks and corrections.

I. FROM THE CAPE FAREWELL DISTRICT

A. PETTING SONGS AND NURSERY RHYMES

(Nos. 238—251.)

These are genuine petting songs (SGr. *aqa·^{w}tit*) to be recited to infants. They are the veritable fruits of maternal happines along the southernmost coasts of Greenland. Apart from the variants of texts already known from Ammassalik (just mentioned above) these are of a quite local and recent origin, and their character is very different from the petting songs I found near Ammassalik. The only one from Ammassalik which resembles the southern specimens in character is no. 15 (p. 206), a modern petting song, which fact strengthens our suspicion that the prevailing style of European culture introduced in ditties, in cradle songs and Christian hymns has exerted a certain influence on the recent productions of this nature also in the secluded region near Cape Farewell. Especially is this true of the petting songs communicated to me by Lukas (Lucas), an old school-master who lived at Sammisoq. They are a kind of panegyric either intoned or sung to a psalm-like melody for the baby. These slightly Europeanized products which contain merely a germ of paganism are, however, interesting in that they show how contact with European culture penetrates quietly and innocently to the heart of intimate poetry, even in this remote corner of Greenland.

Supplement from the Cape Farewell District

collected by the author on the west coast in 1914.

Nos. sum	Nos. selected	Informants	Material collected	DD or Phon.	Locality where noted	Probable origin [1]	References
			Poetry				
1—2	272—273	Aawtaaritaa (m)	2 drum contest songs	DD & Phon.	Frederikshaab	SEGr.	
3	270	—	1 kaiak song	...	(Narssaq)	—	
4	271	—	1 woman's drum song	...	...	Amm.	no. 173
5	257	Emile (m)	1 hermit's love-song	DD *[2] & Phon.	Nanortalik	local	
6—8	257—259	Hendrik Lund	3 do. do.	—*	Sydprøven	—	
9—32	...	—	24 poems made by himself	—* (1 Phon.)	—	—	
33—36	264—267	Isaaq (m)	4 popular songs	DD & Phon.	South Sermilik	—	
37—39	261—263	Kattaleet (w)	2 popular songs	DD	—	—	
40	260	Kuannia	1 old song	DD & Phon.	PamiäLLuk	SEGr.	no. 36
41	246	Kuannia's wife	1 petting song	—	PamiäLLuk	SEGr.	
42—46	247—251	Lukas (m)	5 petting songs	—*[2]	Sammisoq	local	
47—49	254—256	—	3 popular songs	—*[2]	...	—	
50—53	{238, 252—253, 260}	Moolätte	4 old songs	DD & Phon.	Illokasik	Amm.	nos. 1, 27, 35, 36
54	268	—	1 old kaiak song	— —	—	—	
55—58	239—242	Moolätte's wife	4 petting songs	— —	—	SEGr.	
59—60	269	Majïariaq (w)	2 drum songs	DD & Phon.	PamiäLLuk	—	
61—63	243—245	—	3 petting songs	DD & Phon.	—	—	
			Prose tales				
64	...	Apollonia (w)	Kamikimmak	DD	Illokasik	Amm.	
65	...	(Iliŋŋuakkeeq's daughter)	Pooiaaje	—	—	—	
66	...	Esajas Martensen (m)	KamiLLaŋŋuaq	DD & Phon.	Norleet (Godth.)	WGr.	
67	...	Jakoaraq Akeniusen (m)	Kaniokannaq	— —	—	—	
68	. .	—	Aataaliaŋŋuaq	— —	—	—	
69	...	Paalesi (Paulus) (m)	Uiarserseq	DD	PamiäLLuk	E & WGr.	

[1] Amm. = Ammassalik. SEGr. = southern East Greenland (south of Ammassalik).

*[2] means that the text of my collection was written down by the informant himself (cf. p. 381).

No. 238. To a little Girl named after her Mother's Sister.

Moolätte (at Sammisoq).

This song is identical with no. 1 from Ammassalik (see pag. 184) merely with lines 1, 10 and 11 omitted and with some slight variants made in lines 8, 9, 14 etc. Moolätte had learned the song from visitors from the northernmost part of the East coast while he himself lived near »Ititteq« (WGr. Itiwhleq), a settlement on the Ilua basin at the furthest end of Prince Christian Sound, halfway between the two coasts of Greenland. Owing to the different dialect of his informant, he hardly understood a word of the song, which, on his lips, had become only a kind of doggerel without meaning.

As to the translation I refer to p. 184 (cf. fig. 26).

1 (2) *a·miät·a·ŋila·*
2 (3) *qumiät·a·ŋila·*
3 (4) *ana·naŋ·ila·*
4 (5) *arqaliwaŋ·ila·*
5 (6) *alaŋa*
6 (7) *qalaŋanía*
7 (8) *ut·a·qiät·a*
8 (9) *pit·a·qiät·a*
9 (0) *alaŋa qalaŋaniˀ(·)a*
10 (12) *ajâŋiwaʳ*
11 (13) *qajâŋiwaʳ*
12 (14) *aˀ(·)pˀ·alut·ukucsoŋ·o·ʷa*

Variants and Notes. — 5. *aɹaŋa.* — 7. *ut·ᵉqiät·a.* — 9. *pit·a·qiät·a* Moolätte held this word to mean the same as SGr. *sarajät·eq* 'capricious, uneven in temper, changeable.' — 12. "The word does not mean 'red'," said Moolätte.

Nos. 239—242. To our babies.

Moolätte and his wife.

The wife of Moolätte's cousin sang these four petting songs for her children.

No. 239.

aŋajit·e·p paniäta arqa·ta· — Petting song to her eldest daughter.

iwa·lertakasiŋa — 1 My own little newly-hatched young one
iwa·lerta·ŋiwa·ŋa — 2 Nestle close to me on my back!

No. 240.

ernerata arqa·ta· — Petting song to her son.

ne·wa· perqa·na — 1 How his leg runs easily!

Note. — 1. cf. WGr. *peʀ·an·arpoq.*

No. 241.

Petting song to the son's younger sister.

ne·rqa·ŋa· qu·narna — 1 That she was taken out (of her mother), thanks be for that!
ne·rqa·ŋa·jeᵖ qujarnarnerajik — 2 That she, the little one was taken out (of her), we say, thanks be for that!

Notes. — 1-2. Cf. *nio·rqarpaį* 'takes them (things) out of the boat,' etc. (here, out of mother's womb).

No. 242.

The child's name contained a reference to her father's brother or she may even have been named after him.

nukártersa· arqa·ta· Petting song to his youngest sister.

pis·arta· 1 This shall be her new pet name,
qaŋiwarnase·wale 2 May she be his dear adopted niece!

NOTE. — 2. < *qaŋiaq* 'his brother's child (son or daughter).'

No. 243.

Majïariaq (at Pamiälhluk).

The three following petting songs were sung to me by an old blind woman from the now relinquished settlement Oommannaq on the east coast from where she long ago had moved to Tinuteqisaaq near Cape Farewell. She was baptized Nikkoleen (Nicolina), but her real heathen name was *Majiwariaq* or *Majïariaq*. — The first is a petting song made for a half sister's son of the singer with the christian name Eesáiarse (the biblical name Esaias).

oloät·iwane a·katalerto·t 1 He with the chubby cheeks sticking out from his face,
ta·torsuarne ke·parit·it·o·· 2 He with the straightly cut profile,
o·pät·arsiwarne e·toŋalerte·t 3 He with the huge, bow-legged thighs,
sikiätiwajïwän sa·ne·^{w}na 4 His great hips are merely bones.
$^{t}_{k}$it·iŋa·ta am·arame·^{ŋ} 5 Because the aperient[?] has opened him,
anartartane sät·oro·rame 6 Because his fæces are constantly thinner,
sa·ne·naŋerput 7 His limbs are merely skin and bones.
ne·ŋanüaqe· 8 Bend them, very much!
ma·kaseqa·ke^{t} 9 I give you a regular fillip.

NOTES. — 1. *aka-* < *aʀ·aq*(?) 'a longitudinal incision.' The word is said to mean that the cheek bones protrude in such a way that furrows appear along the cheeks. — 2. *kip·arip·oq* 'cut off straight.' — 4. *sikia* < *siʀ·iaq* 'hip.' — 5. *kit·iŋa* is doubtful. I consider it to be derived from the verb *ki^{w}ʟ·ipa·* '(the weapon) bites as it should; (the instrument) is effective; (the medicine) takes effect.' — *niuŋawoq* 'is curved, bent'; probably applied to his legs: 'is bow-legged.' — 9. *ma·kase-*? < *ma^{i}p·oq* 'is thin-skinned' and *-kasi(p·oq)* < *-kasik* 'badly.'

No. 244.

Majïariaq.

Petting song for the newborn *Ukkarmioq* who was expected to be a little girl, but happily after all was a boy. The elder brother died while the mother was pregnant with the child appearing in the song.

up·ate·ŋa 1 You must believe me![?]
aŋa·lïwarpoŋa 2 I am my eldest brother.
ana·ja ho· na·ja
ana·ja ho· ʀo·je· } (Refrain without meaning)
suna·ka sät·itu^{w}akasé^{k} 3 What an idea! what a little imposter!
ana·ja qo·ho·he· (Refrain without meaning)

NOTES. — 1. Instead of *up·ertigiŋ·a*. — 3. Var. *sät·iliwakasé^{k}*.

No. 245.

Majïariaq.

Majïariaq's petting song over her brother's daughter, Karitaase (Charita), who, while a baby, was dropped on the floor.

qoŋia a' a·	1 A crack! Alas and woe!
ima·nane·q aja	2 And still in this way!
wawa aheŋ·a	3 (weeping) Oh-h-h. See her there!
ima·nane·q	4 And still in this way
wawa aheŋ·a	5 (weeping) O-h-h. See her there!

No. 246.

Qart^{w}eesalik, Kuannia's wife.

Kuannia's wife (baptised Margaret) sang this petting song for the little Judith, daughter of her eldest son Iällime (= Jeremias).

qartipa·wa·wa·	1 Such big breeches she has!
qartipa·ŋo·joe	2 Ah, these nice big breeches!

Kuannia's wife sang another petting song only for her eldest son Iällime, namely the first time he had caught a seal (a fjord seal, which he had killed with his bird dart), and the next time, when he had got his first bear. But this petting song, she stated, was without real words, only tones accompanied by dancing and mimic movements.

Nos. 247—251.

Lukas at Sammisoq.

Lukas (Lucas), an old curate who lived at Sammisoq, grew up among the United Brethren at Frederiksdal (Narssaq), where the quiet pastoral character of the order stamped him for all his days.[1] Lukas had collected the 5 following petting songs from his parishioners in the little village. Besides these he gave me 3 songs for entertainment, (*ilerqorsootit*). I transcribe his spelling, which is that of his school (but permeated with forms from the South east Greenland dialect) to my own without otherwise changing the forms of the words which he intended to use.

No. 247.

The following song is to be sung to the melody of the hymn: "På Jerusalem det ny, på den store Konges by."

qujana·tiŋ·uarput	1 Our very dearest little treasure
inequnartoŋ·uaq	2 The darling little girl,
pik·oris·iartorpoq	3 Ever brighter she becomes,
aʟ·iartorʟunilo	4 Growing more and more.
Elisabeth Sabine Ingere	5 (Her name).

[1] In 1900 the Brethren on agreement with the Danish Mission left Greenland for good.

No. 248.

Lukas.

a·ŋ·iwaŋa·rsik—a·!	1 Look, look at him the sweet little one!
a·rsiwaŋisoq—a·!	2 Look at him there, so big and so dear!
e·—qujanarniŋ·iwara·rsiwa·!	3 Yea, she, (the mother) has an unusual little object for her gratitude.
e·—ineqinarniŋ·iwara·rsiwa·.	4 Yea, she has an unusual, beautiful little dear.
a—is·it·oq	5 Ah, how cold it is!
a—is·up·it?	6 Ah, do you feel it cold?

Notes. — 5-6. < *is·se* 'cold'? The explanation is given by Ole Enochsen, but formally the word could be derived regularly from *igssugpoq* (Kleinschmidt, Dictionary p. 18) 'have swollen testicles', which would be, however, a strange question to address to a child, so the first explanation is the more probable.

No. 249.

Lukas.

we·we·la·rtoŋ·o·juk	1 A quiet sleep, my little one,
sin·äs·a·rtoŋ·o·juk	2 A quiet dream, my little one,
we·we·la·rniaŋ·o·jugit	3 Now you must sleep!
sin·äs·a·rniäŋ·o·jugit	4 Now you must dream!
umikulo·Lip ornis aqa·tit	5 The sand-man is coming to you.

Notes. — 1—2. Cf. Amm. *-ŋe·juk* e. g. in no. 219[36] (p. 418); and no. 223 B[33-35] (p. 428). I compare this ending with the vocative suffix *-ujok* known from the Alaska Eskimo. (See Barnum, §§ 156 and 344—351 "O Catilina, O you!") Here, in the dialect from East Greenland it occurs as an obsolete ending in proper names, *Ittimaaŋeejuk* for instance (in the West Greenland dialect the termination would be *-ŋoojuk*) but it is also found in other words as an affectionate or flattering suffix, e. g. *nuliaŋ·e·juk* in no. 167[23—24]; *silaŋe·joŋ-una* 'a good little fellow' (to praise a child). Ole Enochsen explained the two first lines in the verse as an expression of mild challenge, almost as if the meaning were: "Be so good as to sleep, or dream!" while the next two lines contain a more definite command (imperative). — 5. *umikulo·lik* must be a Greenlandic version of the Danish *Ole Lukøje*, the English 'sand-mand', < *umertoq*, 'one who gazes with drawn eye-brows or with sleepy blinking eyes." The suffix *-kulo·q* 'pretty little one' or 'poor little one.'

No. 250.

Lukas.

an·ora·rqarane	1 Without a skin shirt (anorak)
tim·ia·naqarLune	2 With only a feathered frock
Jo·nta·t Pauluse Abiamut	3 Jonathan Paulus to Abia

Note. — Here we find the child's pagan name, *Abia*, which he has been given after a deceased relative, a heathen. In the song, however, the little heathen is visited by the Christian child soul, which bears the same

names as the child received from the curate in baptism. Abia was naked, the little Christian Jonathan Paulus seems to be better dressed.

No. 251.

Lukas.

In this petting song, the world is seen entirely through the child's eyes.

mak·ua·ko·na· inuin·a·t	1 Listen, you there, that there, only people!
a ijas·arsiwasik-i^{w}n·a	2 A very astonishing person is she over there,
Elumo·tap Ale·kip Tabetap ata·ne·t·ut	3 The ones which are underneath Elumoota Aleeke Tabitha
ukua sorsuase·n-ukua	4 These great, queer inexplicable beings.
nalerqius·uât·a·t	5 She is the object of their attention.
pi^{w}L·iwarsima	6 (Thou art) for my happiness
nalerqius·uma	7 What my eyes seek,
nalima·rnaq	8 What they all direct their course by.
ta·^{i}ma·^{i}toq qujanaŋ·it·e·ŋioq	9 Then after all, one that is not loved?
i qujaŋeqoŋaliwaqa·^{o}q	10—11 Yes, yes she will gladly be thanked!
i qujaŋeqoŋaliwaqa·^{o}q	
nalima·rna·rnerput	12 What we all direct our course by—
qâL·erqiâL·ak·o	13 As soon as I come near her
ta·rutile	14 It grows dark.
i tar-tarulilit·arta·q	15 Oh dear, dark, it grows dark! darkness
ta·ru·ta·	16 The way of scattering the dark;
ililila·rta·	17 Let us move a little!

Notes. — 1. explained as "people who do nothing other than exist as people": i. e. common things for which the child may have no peculiar interest. — 2. Cf. WGr. *ia·* an interjection which expresses 1) surprise or emotion, 2) hello, its beginning. The meaning of the suffixes is not quite clear. *-s·arsiwaq* = *s·a·rsiwaq*? 'large, glorious, astoundingly great.' — 3. Those who carry the child, sometimes one, sometimes another. — 5. Literally 'a mark to steer by' (usually out at sea). — 6. Here and in the following the mother herself speaks. 6—7. *-sima* and *-suma* note the harmony in the vowels. Perhaps both *-si* (*se*) and *-su* are abbreviations of *-suseq*, only the syllables with vocal harmony being retained. I consider *-ma* to be the first person possessive ending in the relative case. — 8. The expression contains a similar shade of meaning as to our "the apple of my eye", applied to a special pet. — 9. Meant in jest or ironically; in the next line the presumption is recalled. — 14—16. The words are used rather freely suiting the moods of a child. "The dark" is the shade which appears when someone steps in front of the lamp.

B. EPIC-LYRIC POEMS FOR CHILDREN OR GROWN-UPS

(252—267.)

No. 252. The Shooting-star.

Moolätte.

This poem agrees with no. 35. Moolätte did not understand the end of it.

ut·oriar piŋ·a	1 You star up yonder,
qoŋiarter piŋ·a	2 You starer up yonder!
as·atipik·e	3 Your fingers up yonder
erqíŋertiŋ·it·in	4 Did'nt hold very fast,
perqíŋertiŋ·it·in	5 Did'nt knit very tight.
am·un to^{w}qin·ame	6 Downwards when it fell
toqearqearqin·ame	7 Though nearly without touching [?]
toq·íŋ·amin	8 [?]

No. 253. The Strange Umiak.

Moolätte.

This is a variant of no. 27 from Ammassalik, cf. the translation given there (p. 226). I cite here Moolätte's version in full length. His *eqe·tisara* (l. 10) 'my wiping moss, toilet moss' seems to be taken from no. 10 (l. 1).

The numbers in the parentheses refer to no. 27 A.

1	(1)	*umiara·^{i}wi cak·o*	1 The strange umiak rowers down there at sea
2	(4)	*sarqartiwarme*	2 From (or to) the sunny slope of the high mountain
3		*in·artiwarme*	3 From (or to) the steep wall of the high mountain,
4	(6)	*iput·urajiwin*	4 The women rowers
5	(7)	*it·iwanoŋ qiwiarner*	5 To turn their heads to the other side
6	(8)	*ajortirajiwin*	6 They are not able.
7	(5)	*aqut·orajiwin*	7 Their steerers
8	(7)	*it·iwanoŋ qiwiarner*	8 To turn their heads to the other side
9	(8)	*ajortirajiwin*	9 They are not able.
10		*eqe·tisara*	10 My wiping moss
11	(13)	*sa·wip·oŋ*	11 Drifts outwards
12	(14)	*o·ŋaliniŋ*	12 [Because the boat lay along, or upset?]

Nos. 254—257. Three local and modern songs.

Lukas.

No. 254.

ajartorqʟoŋa	1 When I rowed out
a·^{w}ʟ·akasik·ama	2 When I departed, poor fellow that I am,
sikup qa·nut	3 When on the surface of the ice
niukasik·ama	4 I went up (from my kaiak)
nâtsersuarsuaq	5 A huge crested seal
puik·uloqa·°q	6 Appeared, fat and clumsy
niaqorsuane quleralugo	7 Lifting its great head on high
talerorsuan·e a·^{w}lä^{w}ʟ·ugit	8 Pawing the air with its great flappers.

No. 255.

na·jarsiwa·ne qianiarioŋa	1 At Naajarsiwaat I wept too.
sikup qa·nut pi^{w}ʟ·oŋa	2 As I went up on the ice
qianiarioŋa	3 I wept too
ha· ha· ha· ha·	4 (weeping?)
arnät pi^{w}ʟ·ugit	5 For the sake of the women
qianiarioŋa	6 I wept too
ha· ha· ha· ha·	7 (as before).

Note. — 3. *ha-ha*, here seems to indicate violent sobbing; usually it is a sign of laughter as with us.

No. 256.

nukap·iät·oqaŋ·iwasik	1 A young unmarried man
kaŋimut qajartorʟune	2 Journeying to the interior.
iseraŋ·iwak·ulun·ut	3 On the way to Iseraŋiwakuluk.
tikera·simamiame	4 Why was he going to visit that place?
arnarsiwasik-una	5 There lives that great and wicked woman,
we·we·rtorsuasik	6 Clever she is at waking all from sleep
oqarajak·uluʟ·arame	7 When she gives her tongue free rein.
a·likan·a	8 See him over there near the window!
tikera·q säʟ·ukujus·uasik	9 A visitor lean and skinny.
qalaŋasukujus·uasik	10 He always holds his stomach in!
nerisi^{w}ʟugo kän·a	11 Give him food, that fellow over there,
qa·rteqisiuk kän·a	12 Stuff him until he bursts.

Notes. — 1-5. Observe the frequent use of *-sik* in the song, an otherwise unusual suffix. It is probably synonymous with *-kasik*. — 8. The guest is perched on the platform under the window.

Fig. 137. The village of Sydprøven (*ALLuitsup Paa* 'the entrance of the Alhluitsoq fjord') where Hendrik Lund lives. (W. T. phot. September 1914.)

Nos. 257—259. THREE SONGS OF LAMENTATION

attributed to hermits (qiwittut).

qiwittut are people who have fled from human habitation and hide in the mountains where they live as unknown hermits, and are supposed to obtain supernatural powers. One of the hermits sings in "Big Fjord" (Kaŋerhlussuaq), the other from Ikigait (Frederiksdal), the third in the mighty and gorgeous Tasermiut Fjord.

No. 257. Melancholy Love-Song from the Cape Farewell District.

Emile (at Nanortalik) A. Hendrik Lund (at Sydprøven) X.

Mel. p. 539 (no. 43).

This song, which was rather generally known in the neighbourhood of Nanortalik north and south, is unique of its kind. With its *aja*-refrain it recalls the old-fashioned drum songs. The melody is simple and touching, like the music we know from East Greenland, but does not give a convincing effect of its genuineness; also the refrain is suspicious, because *aj·a* with a long *j* very seldom occurs in old Eskimo songs. There is no parallel to the contents in the old traditions known to me, and I am obliged to consider the whole song as being of relatively modern origin. It is probable that the unknown author belonged to the Moravians of former ages in South Greenland, and that he had in mind to imitate the old Greenlandic style. The song is interesting, however, as a spontaneous outburst of modern Greenlandic composition, perhaps one of the oldest products of this new kind.

A.

Refrain: *aj·a—ja· aj·a—ja·*

ukuarʟiwarisa· kusanaŋ·uarune 1 His refused bride, how charming she was!

ukuarʟuwarisa· qilerterqaŋ·iwarune 2 His refused bride, how prettily she wore her hair-tuft!

ukuarʟiwarisa· sanato·ŋ·uarune 3 His refused bride, how clever she was at sewing!

ukuarʟuarisa· ilerqoriŋ·iwarine 4 His refused bride, what beautiful manners she had!

täs·aŋ·a a·^{w}ʟarpoŋa kamas·iwiʟ·oŋa 5 From there I travelled away in deep anger with troubled mind

kiŋorna sina· takujumajun·a·rʟugo 6 For never more to wish to see her coast.

kaŋerʟus·uaq ujak·ariäʟ·ariga 7 I went up onto the mountain to look into Big Fiord,

umiät uko pulan·iunuk·o 8 An umiak with women just came rowing in.

täs·aŋ·a isumalerpoŋa ati^{w}n·ut ta- 9 From there it occured to me to
m·a·rqu^{w}ʟugit ask them to land and pitch tent,

asulumiuk·ua ati^{w}n·ut tam·a·rmi- 10 How curious if they should land
unuko and camp here below me!

täs·aŋ·a ornilerpak·a as·ak·a qar- 11 From there I approached them,
ʟorta·tiqalugit whistling (a signal) in my hands.

täs·aŋ·a ornilerpak·a as·ak·a kak- 12 From there I approached them,
ak·a·rtortitarʟugit uttering fox-cries in my hands.

takoriäʟ·arik·a iʟ·u·ka piŋasut 13 I distinctly saw my three cousins
ilagim·iga·nuko who attended in the boat,

suliukak·ua kamik·a kapis·imasut 14 They who were accustomed to
torqortarim·iga·t rub and mend my boots.

täs·aŋ·a a·^{w}ʟ·arpoŋa kamas·awiʟ- 15 From there I travelled away with
oŋa troubled mind,

kiŋorna sina· takujumajun·a·rʟugo 16 For never more to wish to see her coasts.

aj·a—ja· aj·a—ja·

Notes. — 1. The suffix *-ʟ$^{i}_{u}$warisa· < -luara·* 'is ill pleased with her.' The meaning is 'a daughter-in-law refused by his parents', "a girl he wanted, but whom they refused to recognise" (explained thus by Kuannia, who added that 'a wished for daughter-in-law' is called *ukuak·umaŋisa*). The mood used in the verb (*-rune*) in this and the following three lines signifies something like: 'what did it help him even if she was so.'

2. Even the epithet here applied to the 'daughter-in-law' with the 'prettily worn hair tuft' betrays a train of thought which is not old Eskimo, but has a modern flair.

5. (cf. 15). *kamas·awiʟ·oŋa*, lit. 'seriously angry' might perhaps be expressed better in our style as 'with bitterly wounded heart.'

9-10. *tam·a·rpoq* 'draws the boat on land and pitches tent; encamps on the way for the night or from some days.' *ati^{w}n·ut* 'to or on the spot below me, i. e. beneath the place where my house or tent stands.'

14. Literally 'they were accustomed to get my kamiks, and with the stockings in, for tending, together with their own,' namely for mending them and making them supple.

Nos. 258—259. Songs of Lamentation from Ikigait and Tasermiut.

Hendrik Lund.

These two songs were written down for me by HENDRIK LUND at Sydprøven. They possess something of the same elegiac character as the foregoing song which Lund also knew and sang into my phonograph; they are from practically the same vicinity. To both of them he had put down the melodies as well as he was able from his knowledge of printed notes as he was in the habit of playing hymns to his congregation.

Note in the text both the lengthened vowels and the clipped endings; the clipping at the end of a verse is due to the form of the melody, f. inst. *-wa·r* instead of *-wara*; *-ne·rm* instead of *-nermik*.

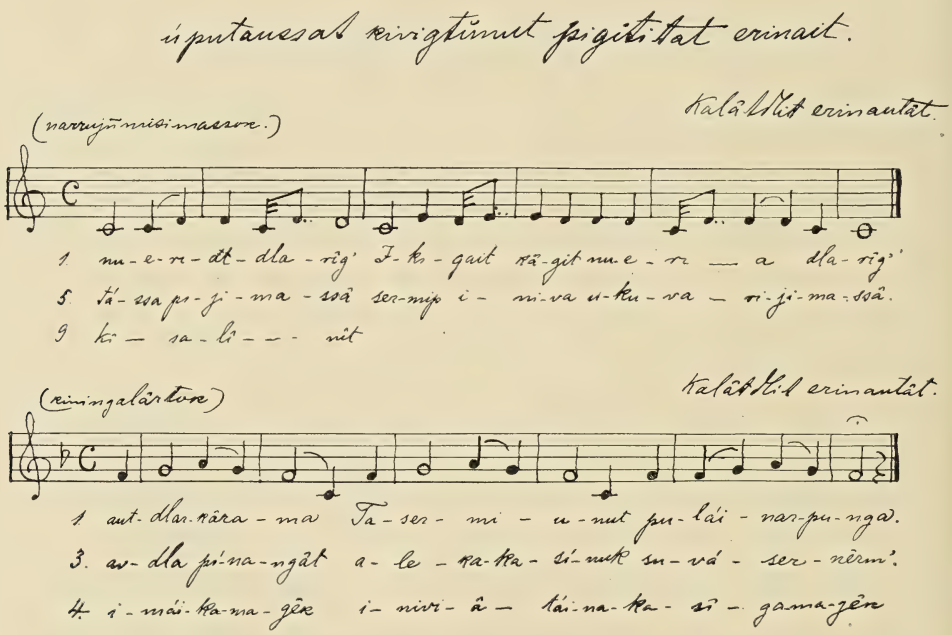
1 nu-e-re-dt-dla-rig' I-ki-gait ra-git nu-e-re — a dla-rig'
5 ta-ssa pe-ji-ma-ssa ser-mip i- ni-va u-ku-va — ri-ji-ma-ssa.
9 ki- sa-li- - - nit
1 aut-dlar-tara-ma Ta-ser- mi - u-nut pu-lai - nar-pu-nga.
3. av-dla pi-na-ngat a-le -ra-tta- si-nuk su-va - ser-nerm'.
4 i-mai-tta-na-ger i- niri- a — tai-na-tta- si - gama-ger

Fig. 138. Melodies of two old-fashioned hermits' songs which were taken down by Hendrik Lund, the native poet and school-master. Facsimile of his manuscript.

No. 258. *up·uta· qiwit·unut pigititat.*

nueriaL·ar·g- Ikiga·it qa·git
nueriaL·ar·g-

1 When they (the girls in the boat) popped up (before my sight), from the top of Ikigait, when they became visible —

qiam·iunuko aleqaŋ·iwak·a qi-
am·iunuko

2 O, how they wept, my dear older sisters, I saw them weep.

u·narsisorŋuna atsakasiga unarsisorŋuna 3 (And) she fainted, my wicked paternal aunt, I saw her faint.

täs·a pijimasa· atsakasim·a täs·a pijimasa· 4 This is what she wished to have, my wicked paternal aunt, this is what she wanted.

täs·a pijimasa· sermip iniwa ukuwarijimasa· 5 This is what she wished, namely, to obtain the spirit of the inland-ice as her daughter-in-law,

perquŋ·in·amı·j- peqatiŋ·iwara ilisimasaŋ·iwa·r- 6 When she refused to let me have my dear contemporary, my sweet little friend,

perquŋ·in·amı·j- asasaŋ·iwara aŋerlitaŋ·iwa·r- 7 When she set herself against my beloved, whom I had gotten to say, yes.

ux·uwarnaqa·°q mamartiwin·arnik nerisaqartaliʟ·ara·m- 8 One can grow angry over it, while she, alone, only eats fine food!

ke·sale·n·e·t qiʷʟ·iniŋ·iwanik nerisaqartalerpo·ŋ- 9 Finally it has come to the point that I only live on lichens,

ke·sale·n·e·t uwiluŋ·uanik orsoqartalerpo·ŋ- 10 Finally it has come to the point that I must be content with mussels as blubber.

ux·uarnaqa·°q oqortuin·arnik atisaqartaliʟ·ara·m- 11 One can grow angry over it while she now only goes clad in warm fur coats.

ux·uarnaqa·°q qipeqarʟiŋ-in·aŋasaliʟ·ara·m- 12 One can grow angry over it while she now goes to bed under a warm eiderdown.

ke·sale·n·e·t ermalisiŋ·iwân·uk qipeqartalerpo·ŋ- 13 At last it has reached the point that I must content myself with the skin seat in my kaiak as quilt.

ke·sale·n·e·t is·ia·ʷtaŋ·iwân·uk akiseqartalerpo·ŋ- 14 Finally it has reached the point that I have only my kaiak pad for a pillow.

Notes. — 3. < *o·narpoq* 'it is hot.' Fainting or swooning is here evidently considered as due to the heat that follows with a rush of blood to the head. — 4. *pijimasa·* 'what she wished' i. e. 'what served her right.' — 5. It is uncertain what is the meaning of this verse (cf. p. 335). — 9. *qiʷʟ·iníŋ·iwanik* < *qiʷʟ·init* 'some kind of lichens or rock-moss.' (Lichens used as charms, see First Part p. 103). — 13—14. *ermalisaq* 'a (circular or square) piece of hard skin, made of the bearded seal (the same skin as used for soles),' which the kaiak man has to sit on in the man-hole of the kaiak; the skin for his seat. — 14. *is·ia·ʷtaq* is a piece of soft skin which lies as a cover on that first mentioned.

No. 259.

A young man has run away in anger because of his older sister's constant corrections; she has, moreover, charged him with being the cause of more than one woman's death.

a·^{w}L·arqa·rama Tasermiunut pula^{i}n·arpoŋa	1 As soon as I had fled, I merely stole into the Tasermiut Fjord.
a^{w}L·a pin·aŋa·t aleqakasin·uk tusakulun·e·rm-	2 For no other reason than that I heard so much wickedness (so many hard words) from my eldest sister.
a^{w}L·a pin·aŋa·t aleqakasin·uk suwas·erne·rm-	3 For no other reason than that I was always being scolded by my eldest sister.
ima·^{i}k·amage·q iniwia·ta·^{i}n·a-kase·gamage·q	4 Because, as she said, it was so that I was responsible for the decrease of the population.
ima·^{i}k·amage·q arna·ja·ta·^{i}n·a-kase·gamage·q	5 Because, as she said, I was responsible for the decrease of the women.
sulige·q aleqakasiga oqalorujo-qine·rp-	6 Does my older sister still constantly use abusive language?
sulige·q kaF·ikase·t erLin·aq-ine·rp-	7 Shall that poor coffee still constantly be saved?
im·aqat·a·^{o}q kaliL·ine tunum·-ukarmiga·^{i}n-	8 Yes, if one could only again row towards land, towing the booty after the kaiak!
im·aqat·a·^{o}q aŋerniortunik tusa·^{i}L·armiga·^{i}n-	9 Yes, if one could only again hear (from the shore) the shout of joy!
im·aqat·a·^{o}q tunum·ukarLine qa·^{o}rtit·åL·ara·^{i}n-	10 Yes, if one could only again feel a breaker wash over one on the way home!
im·aqat·a·^{o}q Kit·is·it tunuagit siL·imasåL·ara·^{i}n-	11 Yes, if one could only (again) behind the Kitsisut islands be prepared for it! [?]

NOTES. — 7. "the coffee." The older sister seems often to have irritated her brother by her stinginess. — 10. *qa^{o}r-* cf. *qa·rtip·oq* 'receives a breaker over himself.' — 11. *siL·imasa-* cf. *siL·imawoq* 'is ready or in condition to be used when necessary' (< *siliwa·*).

No. 260. Okuamaaq. The Unnatural Mother-in-Law.

Kuannia C. Moolätte (Moloote) DX.

Cf. the texts A and B on pp. 234—235. Melody p. 539 (no. 144).

This interesting supplement to the little poem I set down at Ammassalik in 1906 from the dictation of two women p. 234, no. 36 I received in South Greenland in 1914, principally from Kuannia, also a fragment from Moolätte (= Moses), partly from his dictation, partly on the phonograph. Moolätte was an old man who, like Kuannia, originated from the east-coast, and who, before his baptism was called *Tapéeatá*. The supplement gives me occasion for some further remarks.

Okuamaaq = *Ukuamaaq* means: 'one (the mother-in-law) who has accustomed herself to her daughter-in-law' (*okua* or *ukua* 'daughter-in-law' with suffix *-ma·q* 'accustomed to'). This indicates the main subject: The old woman (who according to one version, was an angakok) took to living like a man, kaiaking and catching seals, and used her daughter-in-law as her wife, in that at night she transformed herself into a man. The remaining features gather in various versions about this.

From the South Greenland version I think I understand that the daughter-in-law was a transformed Greenland seal, which the son (or his mother?) had caught and brought home, and if this is correct, it may be an old motif, compare my record from Northern West Greenland of a poem about "the male seal's daughter, the pursued seal's separated wife" whom the kaiak man got for his wife because he had the fore-paw of a seal for an amulet on his breast (Phon. Study, 1904, pp. 289—290) cf. here no. 283 (p. 533).

The main subject of the story was in any case formerly known over great parts of the West coast of Greenland, as Rink received the story in two versions, the one from Egedesminde district, and the other from Sukkertoppen.[1] It is also found in Knud Rasmussen's collection from Cape York.[2]

Kuannia's version from the Cape Farewell district has been given a very surprising introduction, Christian in its style: The old woman's change of sex is connected here with the biblical tradition of the fall of man or the later digressions of "Adam's race". This has suggested to me that the main subject of this story might be influenced by only half comprehended accounts from the first Christianized part of the west coast, to which the pagan Easterners began their commercial journeys long ago — a century or more before any Christian European spoke with those in East Greenland. It is very probable that the preaching of the first missionaries has effected some odd turns in the Eskimo's presentation, and has sometimes been interpreted in the light of their own traditions. No doubt the biblical stories often reached the distant heathens by various intermediate links, only disconnected fragments being received at second, third, or fourth hand. In the present narrative with the comments originating from the south, which I received through Kuannia, the following misunderstanding or secondary interpretation might, for example, have crept in (unless the whole story is based on it from the first). *Adam* as pronounced in Greenlandic gets the same sound as Esk. *a·ta·m* 'a Greenland seal' (in genitive); and *Eve* (*Eva* in Danish and

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[1] Rink I (1866), no. 39, p. 141.

[2] Knud Rasmussen (1905), p. 202—203.

German) as Esk. *e·wa* 'a human inhabitant; one (man or spirit) who lives at a place.' 'His woman' and 'his mother' are called the same in Greenlandic (*arna·*), and 'his mother-in-law' and 'his rib' are likewise called the same (*sakia*). The biblical story of *Eve* (*e·wa*) being created out of *Adam's* rib might very easily lead to various misunderstandings by the East Greenlandic listeners. Firstly that Eve was not a name but signified a human inhabitant of the earth, man or woman (*e·wa*). If she were (possibly by mistake) designated 'his woman' (Greenl. *arna·* instead of *arnata·*) this must be understood in the Eskimo language as 'his mother', viz. Adam's mother. Further, that Adam is not a name but signifies 'a Greenland seal', and that in the mouth of the bible-reader *Adam's sakia* 'Adam's rib' is understood as 'the Greenland seal's mother-in-law.'[1] In all this there is rich material for the formation of a mythical misconception. The biblical saying that 'Eve was created from a man's rib' — or in misunderstood rendering, that "the (first) inhabitant of the Earth was created from the Greenland seal's mother-in-law" — would very easily lead to a grotesque joke in the Eskimo fancy of the old woman who procreates like a man after she has changed her sex and in one or another manner acquired a man's nature. Add to this that on the coast of East Greenland one has heard before of women who took up man's work, dressing like a man, kaiaking, etc. (First Part p. 67(1)).— The probability of the hypothesis might seem to be weakened by the fact, that the motif of the perverse mother-in-law who behaves like a man towards her daughter-in-law is found again so far, so enormously far, from the mission-field in South Greenland as Cumberland Sound and the west-coast of Hudson Bay. These variants are found in Franz Boas' collections from there.[2]

It would give us a fair perspective of the age of the tradition, and of the extent of its journey if it really could be considered as originating in the manner here only presumed. We might imagine that the source was not the Bible tradition introduced from Egede, but the Catholic mission of the Middle Ages. This again presupposes that once in the vanished centuries the migration of one or several families had taken place from Greenland across to the American side, right across to the coast beyond Hudson Bay — a possibility which is by no means excluded, though hitherto no testimony has been found in folk-lore. This hypothesis, however, will require support by kindred evidence before any great importance can be ascribed to it.

Until further, we prefer to suppose that the main motif of the mother-in-law transformed to a man is of intrinsic Eskimo origin, which does not exclude its having been somewhat affected in South Greenland through knowledge of the biblical story of Adam and Eve.

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1 As a matter of fact there is various evidence in the older literature of the Greenlanders wondering greatly at some of the biblical expressions and stories, among others the one referring to the myth of Adam's rib. We read in P. Egede's Journal p. 155, year 1730 (ed. 1788): "A woman asked me whether the custom amongst them of presenting the women with the ribs of newly caught seals ... might not have its origin in Eve having been created from a rib?" — and further p. 181, year 1740: "A native wished to know where Eve got her soul. I replied: For God it was just as easy to create a living woman from a rib as to create a living man from a clod of earth."

2 F. Boas, Eskimo of Baffin Land and Hudson Bay, Tales no. 54, p. 248, and no. 24, p. 323.

C.

it·aq a·tamik·ut iniŋoqa·rput. a·tamik·ut toqup·ut in·ita tama·sa gu·te kama·maŋe.(1) *kiŋit·e iníŋorput ta·^{w}ko ino·nerata ila·^{i}n unik·a·riwa·t:*(2)

[singing]

1 *erne·ra nuliŋiwa·rtara^{w}k·o*

2 *erne·ra arca·ŋüwartara^{w}k·o*

3 *qam·uim·e awät·äm·e*

4 *qamac·erajiŋ·itseq*(3)

ernera nulia·^{e}rup·oŋ arna·ta arca·ramiuk. Okuama·q ta·^{w}na nuliarteq(4) *arnaq aniŋame qajartortune a·ta·q pisariwa·. pisariŋ·ame·k ernine suäp·a· toquta· ernine suät·iŋo naliŋin·arnik [=a·ta·q].*(5) *Okuama·q ta·^{w}na sät·i^{w}t·une unik·a·rtune oqarpoq: suna·^{w}ka kapo·tiŋisut, ernera,*(6) *täs·a iŋerta·^{i}narpoŋ qajartortune, suna·^{w}ka ernime nulia pe·^{i}manermik sät·usoq.*(7) *tunumuŋ a·^{w}tarip·a· tap·oane it·eqalerpun. ernera qajartorto tunumu^{t} a·^{w}tarik·ane nuliäcsane arna·tune tiŋut·iŋo a·^{w}tarik·a·*(8)*, suna·^{w}k·a nuliäcsa a·^{w}taraluara. arnar sakiäta näc·artiŋo*(9) *(tunumuŋ a·^{w}tarame okoa·ta såkine qimak·aluarame sakia oqarpoŋ: ah ah! ipileqa·^{w}ŋa uteqiniarät·aŋ·á! ukua·ta tiŋut·iŋo a·^{w}tarip·a·).*(10)

uwia qajartorto tikik·aluartoŋ nulia peqaŋ·it·oq. uwiäta nalülerpa·, naliŋ^{w}ámiuk tunumun a·^{w}tarpoŋ(11) *tikinialerpa·ŋ nulia it·oqartoq.*(12) *uwiäta aperilerpa·: so·r a·^{w}tarpit? ta·^{w}suma oqarpoq: ta·manile·^{w}na a·^{w}tarpoŋa, sakikasiŋa oqarpoq: sa-*

In old days Adam and his family were created first of all mankind. Adam and his family died because God became angry with the human species.(1) They had successors, and it was about some of their generation that one of them (a woman) told this:(2)

1 My offspring I deprived him of his dear little wife.

2 My offspring I robbed him of his wife.

3 To the seal's emerging place furthest out on the sea

4 He did not succeed in extending his lurking.(3)

The son lost his wife by his mother stealing her from him; Okuamaaq, that one, (old woman) took a wife.(4) The mother had gone out hunting in a kaiak, and had caught a Greenland seal (*a·ta·q*). After having got her catch she scolded her son about the seal he had (not) killed, scolding her son because of the Greenland seal(5). The same Okuamaaq uttered misleading or lying: "What! as if your dagger ...!" (her son).(6) Therewith she moved steadily on, kaiaking. What! (how scandalous!) because she had taken a fancy to her son's wife she lied.(7) She rowed back with her (to the coast) where they now began to live. The son returned kaiaking to fetch the one he (she?) had rowed away with, his future bride.(8) What! his future bride had gone away. The woman — her mother-in-law had taken her with her.(9) When she travelled homewards towards land, the daughter-in-law had wished to leave her mother-in-law, but the mother-in-law said: »Oh, I am nearly choking, [from exertion], stop and wait a little for me!" The daughter-in-law caught hold of her and she rowed away with her.(10)

When her husband at last came home his wife was not there. The husband did not know what he should do; not knowing where she was he turned back and journeyed away.(11) He finally reached both of them (where) his wife had got a house.(12) Her husband asked her: "Why have you gone away?" His wife replied: "When I travelled away my mother-in-law said: Do you begin to stab your future mother-in-law (*sakia*)?" —

kiäcsa·nile kapo·tileqa·^{i}t? o^{w}iŋ·iera·rsawit·e tunumuŋ qima·niarto.(13)

(ta·^{w}ko sakia qima·put). nuliane tap·o·a tikik·ame owiäta aperiwa·: co·r qima·wise? sakikase·^{n} na·^{w}k?(14) *un·uarte a·^{w}tarpoq, a·^{w}tarame kisiän·e a·se·n un·up·åt tikik·ima·rpoŋ un·usumarialät·ara· ke·same tikik·aseqa·q.*(15) *tikim·at isermat ernerata a·^{i}t·a·t takiwa· aŋitiŋ·ortune.*(16) *uine piwa·: e·kåp [tunuane ....].*(17) *aŋitip ana·nane takoriälätara· iseriät·arteq una kiäŋoqalüne mat·ariät·arteŋ.*(18) *ernerata tupiŋoso·tiŋa· arca^{r}qo·teqa^{r}qim·at qit^{w}cäteqartune (tupiŋitseqa·q) mat·ariät·arteq arcaqusertine qi^{w}t·acertune.*(19) *kiwilertïne oqaq·a·r: qoq·oŋisakasik us-un·i^{k} qaqeriät·ara· qa·^{i}nåp uso·sa· ut·uminik mercersumät·ara·* (20), *ta·^{w}na sakia un·uk ukuama·ra·* (21). *ke·sale un·uk una an·eqiŋame: a' a· sin·ät·a·kan·a aɹa·-ok·oa ta·wa ukuane iŋe·riät·ara.*(22)

"Now you shall finish being separated from your husband, leave her and return."(13)

(His mother-in-law and wife had gone away). When her husband came to his wife in there (in the fjord) he asked: "Why did ye travel away, where is your ugly mother-in-law?" (14) — At eventide he travelled away; but when night came nature awoke in him, and he felt a desire to get to his wife, and the night gave him no rest till he returned. At last he was with her.(15) When he had come in he (the son) saw, for the first time, his mother transform herself to a man.(16) The wife said to her husband: "Hide yourself behind the wooden panels (the skin hangings on the wall)!" (17) — The husband began to spy on his mother. It became far into the night before he succeeded in getting to see her. How strange! She came in warm and perspiring, then she unclothed and showed herself as a man.(18) Her son marvelled greatly, for she wore both armlets near the shoulders and amulet armour on her bust,* them she took off together with her clothes.(19) Then she sank down while she cried aloud: "The bad split* rises with its penis! the prow of the kaiak [lit. 'its penis'] wishes to be sewn together with its vulva!" (20) The mother-in-law had it (the penis) at night in order to accustom herself to her daugther-in-law.(21) When night came she (the daughter-in-law) screamed with pain: "Ow, oh, is that a means of falling asleep, they down there, ow, oh! how they hurt!" Then (at that) she (Okuamaaq) used her daughter-in-law as a tool for her vulva.(22)

pilalerpoŋ qulicsilerpa· iŋalerpa· neqa· ak·ortoŋo, qulicse·lerame·ŋ pujo·rüalit·arteŋ(23) *kam·a·siŋise^{a}kasik ukoa·ta tun·ip·a·, awam·ut a·^{w}tarame oqalüp·oq:*

[song]

erne·ra arcaŋiwåt·ara^{w}k·o

qamo·imi^{k} awät·ermik

qamat·arajiŋ·itseq(24)

Thereupon she began to cut up a seal, and proceeded to cook the meat over a lamp. When she had to cut off the portions, hey! how the cooked meat steamed.(23) The daughter-in-law stretched out her *kamiut*-stick.* Then she (the mother-in-law) paddled out in her kaiak, singing:

1 My issue (son) I bereft him (of his wife),

2 Furthest out on the seals' emerging place

3 The weakling who was not able to reach the lurking-place.(24)

ernerata kama·tiŋa·, kaman·ermit

Her son became angry with her,

nuliane ertiginermiŋ arnane toqup·a·. o·mica·nermit awam·uŋ e·kamiŋa·nik tukeramiuk toqup·a·[25] *a·ⁱta·ⁱt arna pisarisimarmaŋe enerata tupiŋa· at·una·rta·ⁱt to·ä·ⁱt, pin·areqigamiŋit ilïwät·igeqigamiŋit kusän·aqim·ata orneriät·ara·t tiŋoriät·ara·ʷt*[26] *.... suna·ʷk·a ic·ile panernere (im·aqa aŋake·nermernik ta·ʷkoa to·a·n naq·icimawa·ⁱn)*[27] *ta·ⁱmina·ⁱnaq qimän·eq ilïwariŋin·amiuk nuliane toqup·a·*[28] *arnanilo nuliänilo qalere·titïwin perïwa·ⁱn qimak·amiŋit kiŋorna orniŋilä·ⁱt.*[29]

and in his eagerness to protect his wife killed his mother.* From exasperation he gave her from his hiding-place behind the wall a kick that killed her.[25] Then the son first had opportunity to admire all his mother's possessions, the drag-lines, toggles of walrus-tooth; he found great pleasure in them because they were so elegant, and he constantly went to them and took them in his hand.[26] [But when shortly afterwards he came again], what a surprise! they had become angelica stalks, dry stalks (perhaps because his murdered mother transformed the walrus teeth by her angakok arts).[27] As things went so badly, (and) because he disliked deserting [or chasing away] (her), he killed his wife.[28] He buried both his mother and his wife, the one above the other, under a cairn of heavy stones. Then he left them and did not come there again.[29]

D X.

Moolätte's variants are only of interest as showing that this story and poem was known also at his home on the east coast, Timmiarmeen. The text of the phonogram is, as usual, not quite to be relied upon, as the words of the song are easily misheard from the phonograph. As against the *awät·am·e* of his dictation (in conformity with the rest of the variants) the phonograph (X) has, so far as my ear can catch it, *erqarter*$^{n}_{m}$*e* (see l. 2), therefore another word which means 'on the (place) in the vicinity (out on the sea).' Line 5 presumably is quite distorted in my version (in place of *erne·ra*, etc.).

(D.)

When a woman, whose son married, got her daughter-in-law for companion on the platform a desire for the other awoke in her, though she herself was a woman. When her son had gone out in his kaiak as far as he could, she is said to have caught a Greenland seal. While (she towed it) in towards the firm land (she sang):

qamo·ime awät·am·e 1 At the lurking place furthest out at sea,
a·ta·rsuaŋiwiⁿ 2 The dear, great Greenland seals!

She accustomed herself to (mating with) the woman by sewing the kaiak-skin [the point of the kaiak-cover?] and making it into a penis.

(X.)

jaqá·ja jaqá·ja qa·	1 (Refrain)
qamo·emik erqarterné	2 At the lurking place where the seals emerge, in its vicinity
a·ta·r tiwa$^{n}_{ŋ}$*·ïwik*	3 The great, dear Greenland seals
jaqá·jaqa· jaqájaqa·	4 (Refrain)
ate·ra ata·tewataraku^{t}	5 (My issue, I robbed him of his wife)
jaqájaqa· jaqájaqa·	6 (Refrain)
ame·emik erqárterné	7 At the lurking place, in its vicinity,
a·ta·r tiwät·ä$^{m}_{w}$*ik*	8 The great, dear Greenland seals,
hɔhɔ· hɔhɔhɔ·!	9 [exultant shouts of triumph] ha, ha!

NOTES. — *(3) Kuannia explained this on a later occasion. Okuamaaq, the mother of the young hunter, was herself accustomed to hunt, and like an angakok she was able to travel through the air, and caught seals in the interior. The son, on the other hand, could not even get as far as the furthest sealing place on the sea because he became tired from rowing before he reached so far.

*(13) *sakia* can mean both 'mother-in-law' and 'rib.'

*(19) These armlets and straps are amulet receptacles, and are worn only by the men. In Rink's text variant from West Greenland these are also mentioned, with the addition: "with the hair spread out man-fashion."

*(20) = *qaquisa·* (Amm. *qaqiwisa·*) especially used of the indentation in the bone button (ferrule) on the basal end of a bird-dart, here said metaphorically of a vulva (cf. no. 9, note 25).

*(24) In Rink's text is: "Thereupon she also took a kamiut-stick, used it as a paddle, and pretended she was rowing in a kaiak." She has sung the poem before this, dancing with the drum in her hand.

*(25) In Rinks version the mother-in-law fled, and the son pursued her until he saw her drop the point of the kaiak prow: at the same moment she became exhausted and sank down. In a variant from Egedesminde he also kills his wife, but not in the variant from Sukkertoppen. Cf. Rink, I, p. 360.

Nos. 261—267. Songs from Southern Sermilik.

Kattaleet and Iisak (DD and Phon.).

My informants of these songs were the old woman Kattaleet (i. e. Catherine), the wife of the schoolmaster (*ajoqe*) of the hamlet, and a young man Iisak (i. e. Isac) who stayed at home by his mother while all the other hunters of the settlement had moved to the islands skirting the coast for the seasonal hunting of the great seals.

The songs are not very old; some of them bear the stamp of the Unitarian Brethren's mission, all of them are marked by the style of the European civilization.

No. 261.

A little children's song, to be recited in a half-singing tone to quiet the child.

teriän·iaq ka ka ka ka· 1 The fox (barks thus:) ka-ka-ka!
o·a·lo orso·mik 2 For me too, some blubber.

No. 262.

1.

qat·uŋuarʟime 1 Oh that it would fall to rest,
SermiʟiP ima· 2 The sea off of Sermilik fjord,
qat·oŋuarʟime 3 That it would fall to rest!

2.

qa·mangiwarʟime 4 Oh that it would brighten,
SermiʟiP qiŋiwa 5 The deepest recess of Sermilik fjord,
qa·maŋiwarʟime 6 That it would brighten!

No. 263.

The solemnity of the melody indicates that the place referred to is the graveyard.

Iʟ·erfʀisäʟ·ip toŋa·nun	1 Toward that place, where are the coffins-to-be,
a·^{w}ʟ·äsaqe·n·a·rpoŋa	2 Pray let me now, without further ado, depart.

No. 264.

Fun is being poked at Eqoo who has expressed exaggerated joy over the thickness of the new ice formed on the sound in the course of the night. — Eqoo was the nickname of Iisak, the singer.

1 *Eʀó· ika·rniarit*	1 Eqoo, listen, come over!
2 *ikerasȧk sikeqa·rna·rta·ne*	2 The sound has new ice, beyond all expectation!

No. 265.

anersa pisara·	1 How fortunate that he came to it
kaŋerʟikasik	2 The ugly fjord
po·liŋanartikasik	3 Drowsy and sleepy
[Phon. ^{s}*iniŋiarsika·^{it}*]	4 [Phon. That it made him sleep a little (?)]
it^{s}eraliwarporo·q	5 He wakened unexpectedly, he tells,
matorsuarʟugo·q	6 And the huge portal, he tells
ataŋerʟugulugɔ·q	7 He entered under it, he tells
a·ma ta·waqa sarfa·lugɔ·q	8 And then, behold, its bad current, he says,
sa·ŋerʟugulugɔ·q	9 He had come there in front of it, he says.

Notes. — 4. This line is only heard in the phonogram and rather indistinctly. — 9. My informant explained the word as derived from *saŋuwoq* '(the current) winds', but the form of the word in the text corresponds to *sa·ŋerpa·* with the meaning given above.

No. 266.

qajäŋiwit sumut torqorpe·	1 Where hast thou hidden thy little kaiak? —
am·as·ua·rin·ere ko·ät·á	2 Ammassuaarinneq's creek
kita·ta toŋa·ne	3 Towards the west of it
orpik·ät akin·erane	4 In among the willow bushes.
a·^{w}ʟa·sikasiga amusariä^{w}k·o	5 When I took my poor little gun out
im·inukasik a·^{w}ʟa·isäʟ·oŋa	6 To shoot myself
imalisuisik a·^{w}ʟarneq ajortoq	7 Its (all too) great charge would not go off.

aŋaje·k·a tikip·ak·a	8 My older brothers and sisters I reached
amit·uarse·p qiŋiwane·tit	9 In the furthest recess of the Amitsuarfik fjord.
kak·isa·^{w}teq qiʟ·ert^{s}eq qernert^{s}eq	10 A shining black kerchief
/: a·^{w}ʟ·a^{i}tiginiara^{w}k·o :/	11 Was why I wished to shoot (myself).

No. 267.

niuwerniarʟoŋa	1 I came to make a bargain
Aʟ·uit·up pa·nut	2 At the opening of Alluittoq fjord.
niuwerniarʟoŋa	3 I came to make a bargain
Ja·kosuarmut	4 With Big-Jacob,
niuwerniarʟoŋa	5 I came to make a bargain.
tunise·neria·	6 Then too he handed me at once
qalér toŋojórtoq	7 A blue top-knot ribbon,
tunise·neria·	8 Then too he handed me at once
qalikasim-man·a	9 This little top-knot ribbon:
niaqimun-una	10 "For that head there
atortus·aqaŋ·it^{s}eq	11 It is of no use at all".

NOTES. — 2. Here the trading-post, Sydprøven, is located. — 4. The merchant. — 9-11. The purchaser is either a man, who by buying a top-knop ribbon at the store divulges the fact that he has a sweetheart, or a young woman who, by mistake or in fun, is given a blue ribbon, though as an unmarried girl a red one is appropriate (or eventually, if she has children without being married, a green).

C. KAIAK AND DRUM SONGS

(Nos. 268—273.)

No. 268. Kaiak Song.

Moolätté.

Moolätte had received this song from Quaraq, a native of Ammassalik, but was not much at home in that dialect. As a result the words of the song are partially garbled.

kujata· qä^{w}n·a	1 (The coast of) the northern country, up there in the north.
ercitarmiak·o	2 Alas, when it appeared before me
no·itam·iak·o	3 Alas, when it emerged before me —
a nernera man·a	4 This my breathing [became difficult?]
a·p·a tät·arpoq	5 One is too narrow,
a·p·a tân·eqa·	6 The other is much longer.
ma·nakit matcerilertiŋo	7 It is time to sing magic incantations over it
utorqa·nermiŋ	8 On account of old age!

im·aʀa ino·süt·une 9 If only one were young!
mercernaŋ·ilar 10 (Then) there would be no hesitation.

Notes. — 5. Instead of *tät·orpoq*? I suppose he speaks of the points or bays of the coast. — 7. Instead of *matcari-*? — 10. The same as the more usual *mercernarun·a·erpoq*? 'He would have passed any hesitation he might have felt in beginning an undertaking, a journey etc.'

No. 269. Kaiak Song.

Majiwariaq knew this song from Oommannaq on the East coast.

Refrain: *qana· jaja· ʀɔ· ʀɔ· je·* (indicated by —)

kujata·r qaʷn·a 1 The coast of that northern country up there towards the north.
morcoŋ·uaraʷk·o — 2 When I lost it from my sight
ta·wale iliŋame 3 Then, at last, my insides
mernerso·mit·arpoŋ — 4 Felt on a sudden quite weak.
awana·ŋ-aná 5 When the Southland there
alakaŋiwarak·o — 6 Emerged ever so slightly (over the horizon)
ta·wale iliŋa 7 Then at last time, my insides
pilarita·mit·arpoŋ — 8 Felt on a sudden an ever more burning desire.
awan·a· alakaŋ·iwarak·o — 9 When the southland rose before my sight,
nunäta· toŋujutiŋ·uartine — 10 Its green soil —
O·m·an·arsuar puak·ät·arïjoq— 11 The great Oommannaq, too, appeared in a mirage —
iwijerajiŋa atit·erima·rpa· — 12 I wished soon to meet my opponent [?]
qajak·in·aŋe 13 Without sparing him.
ulua·ŋ·iteq 14 One without cheeks
aporterterima·rpara — 15 I wished soon by degrees to have an encounter with him.

Variants (Phon.). — 3 and 7. *ta·wale owarále iliŋále* (*ilirale*). — 8 (15) *pitaŋa·mitarpo·r*. — 9. *alakaŋiwariara*. — 10. *nunata·ŋuna toŋojortiŋiwartine*. — 12. *iwiŋa·rajiŋa tikitip·o·r atitita·rima·rpara*.

Notes. — 4. (cf. 8) Suff. *-mi(woq)* 'a little more' + *-t·ar(poq)* 'with a sudden force or movement'. — 8. Scil. "to encounter my opponent in the drum-contest." — 10. "green" (or "blue") i. e. snowless and grassy. — 12. *atit·er-*? 'to touch.' — 13. *qajaŋin·aŋŏ-*. — 14—15. The meaning of "an encounter without cheeks", refers, according to my informant, to the custom in drum-contest of alternately giving each other "knocks", cheek against cheek. The singer seems to express his hope for a contest without "knocks."

No. 270. Kaiak Song.

Aawtaaritaa (DD and Phon).

The informant mentioned this song as a 'popular song' (*ilâli alértaŋa·i*). The phonetic text which must be assumed to be the authentic text in

contrast to the dictated summary of the singer, shows a very different form from the latter and contains much that is unintelligible. Perhaps these are partially obsolete words or fragments of words containing shades of meaning which my informant has not understood nor included in his dictation. — The phonetic text places a great emphasis on the usual, the customary, in making mention of the way in which the hunter gets his spotted seal. It represents the monologue of the hunter sung on the sea while he is seeking, and is reminiscent of a spell, is perhaps indeed a kind of incantation addressed to the animals of the deep (the spotted seals), requesting them to follow the custom of hanging on to the drag-line toggle of the hunter.

DD.

Refrain: *am·a·^{i}n aja-ja·i*

ac·ililertiŋo 1 Take him as a muster [?]

näc·a·rqartarmat 2 When he has got his game out hunting

arca·rqartarmat 3 When he has got his drag-line toggle in the seal

qas·iŋiaq näc·a·raloŋo 4 Getting hold of a spotted seal.

arca·raloŋo 5 Fastening it with his drag-line toggle.

Phon.

Refrain: *aja·· aja ja··ja·ja*

1 *qaci$^{l}_{g}$ilermia qa·-a$^{ra}_{ge}$qa·t*

2 *arta·rqartarma·ra$^{ra}_{ge}$qa·t*

3 *qacigiakajä· nätɔ·-qartama·rare-ma·t*

4 *qasigiar qajä· nät·ɔ·-ra$^{l}_{r}$ewɔ·ra$^{ɪ}_{r}$-äqa·t*

5 *qasigiar qajä· ata·-r-artewɔ·ra$^{ɪ}_{r}$ä-qa·t*

6 *^{n}åtɔ·raɹiwɔ·rareqa·t*

7 *qasiŋiakajä· at·ɔ··qartamɔ·ra$^{r}_{g}$e-ma·t*

8 *qacigile·rmia $^{k}_{q}$ɔ·rare$^{m}_{q}$a·t*

9 *qacigiar $^{k}_{q}$ajä·^{r}nätɔ·ra$^{l}_{ɹ}$ewɔ·rarama·t*

Notes. — 1. This line is somewhat enigmatic. It might perhaps also mean: 'Draw a picture of it (him) or on it.' — 2. (Cf. 6, 7, etc.) *-tarma·rageqa·t* < *tar* 'is accustomed'; *-ma·r* 'usual, customary'; *-age* 'has it for something'; *-qa·t* 'they—to a great extent' i. e. 'they (the animals) have largely the custom of being wont to—' (scil. to letting themselves be caught).

No. 271. Unhappy Woman.

Aawtaaritaa.

This song is a variant of no. 173 from Ammassalik, but somewhat more detailed, though line 1 of the Ammassalik text is wanting. The singer is a woman, making a complaint about the people among whom she has come to live after having moved south (perhaps as newly wed).

Refrain: *an^{w}na·ija ja·ja*

awan·anum nunarsitarmeama 1 What a pity it is I have settled here, south.

niŋ·acaŋ·ísulué 2 The very ones who should not become angry,

niŋ·ate·nala·^{i}k·a 3 Those I constantly enrage.

ma·^{w}na nunarsitarmeama	4	What a pity it is I have settled here!
pat·isaŋ·ís·ulué	5	The very ones who should not beat
pat·erte·nala·^{i}k·a	6	Those I constantly cause to beat (me).
suna·^{w}ka-maki ílerq^{w}ikase·	7	What a surprise! I see what they are! a people of bad ways!
niŋ·arsiartikaje·	8	Prone to anger, wicked people,
pat·ersiartikaje·	9	Eager to beat, wicked people —
ca·^{i}majuit·ikaje·	10	People, never mild in heart.

Note. — 2 (4) *-lue^{t}* (plur.) cf. Labr. *-luaq* 'right, convenient, suitable'.

No. 272. Drum-fight against Ciänialik.

Aawtaaritaa (DD and Phon.).

Aawtaaritaa had a cousin (the son of his father's brother), Ittisaaraliaq by name, who lived near Ammassalik. This cousin had a friend, Ciänialik, who lived further south near Ittoluarsiwin, with whom he had a falling-out while visiting him, because Ciänialik had been churlish and ordered the women and children accompanying Ittisaaraliaq into the tent. Hence the contest.

Refrain: *qana·ja·jéa — qanɔ·ajaį éa — awoa·ja a·ʀa·jaį*

Ciäniale·ŋ·o·q arnartak·a	1	Ciänialik is said to have ordered my women
iserqiŋita·kiŋe·q	2	To go inside (into the tent).
ilisimasän·iŋ·e·q	3	He has done it with malice aforethought.
nalik·italitarpaliŋ·e·q	4	He has quite clearly browbeaten them.
ma·ne saqiŋ·ic·in	5	They who do not move here,
qa·^{i}nake saqiŋ·ic·in	6	They who do not set out in a kaiak.
o·^{a}ŋa sórmemé nalikita-qiŋ·ik·ima	7	Why in the world did you not browbeat me?
qa·iniakin saqisartiŋa	8	When I travelled in my kaiak
in·^{w}orte akiäniŋ	9	Just across from Inwnortik,
n^{w}ajɔria·ma	10	When I remained (there)
at·amuŋ qiwiäŋ·ilaŋa	11	I was not looking for something else
kisiät qiwiarpoŋa	12	Only this, I looked back
tunumun tap·o·a	13	In there towards the west
takisäs·an·^{w}oŋ	14	After him I wanted to look with my eyes
ujartaraluartiŋa	15	Seeking (my enemy)
nalüsaqaŋ·itsimik	16	Like one to whom nothing is unknown,
sapiŋaqaŋ·itsimik	17	Like one to whom nothing is impossible.

Notes. — 4 (cf. 7). Cf. West Greenland *na·lakisa·rlip·a·* 'subjects another to one's commands; browbeats him.' — 5. The meaning is perhaps ironical: Here among us, women have their freedom. — 9. Inwnortik was known as a place near Ittoluarsiwin.

No. 273. Drum-fight against Kunisarwik.

Aawtaaritaa (DD and Phon.).

Aawtaaritaa is the last great angakok of the southern part of East Greenland. He was born about 1876 near Umeewik (about 300 km. south of Ammassalik). When grown he migrated to the Cape Farewell district, where he settled near Narssaq (Frederiksdal) and was baptized. Knud Rasmussen, who came across him there in 1904 and gave a vivid description of him in his book, quotes one of Aawtaaritaa's drum-contest songs against old Kunisarwik. The latter was the only one of the Eskimo from the southern part of East-Greenland who in 1900 did not migrate from the coast of his ancestors to the other side of Greenland, but preferred to remain with all his family in the remote districts behind the ice-current. The reason for this may be found in the fact that he had been challenged to a drum-contest by Aawtaaritaa, who accused him of having stolen the souls of four of his brothers and sisters, — in other words caused their death by his magic incantations. Then old Kunisarwik fled north with his family — and no one has heard anything about him since. During the 22 years since the last immigrants passed Cape Farewell, civilisation has had no connection with the southern stretch of the east coast.

Certain passages in my version of Aawtaaritaa's drum-contest song against the same Kunisarwik recall the drum contest song quoted by Knud Rasmussen, and are probably partially identical with it. However Knud Rasmussen seems to have combined two different songs into one, whereas my version, noted down 10 years later than his, contains other elements.

Refrain: *qaʷn·a—je·ja qawoa·je* (Phon.) *qaʷna·ja ia qaʷŋ·ua·*

iwiŋa·lisaŋak·o	1 Now that I am to have him as opponent,
qiŋ·arqikaliwarpoŋa	2 I feel myself indeed all too small.
Kunisarwiŋʷartiwaʳ	3 Little, great, Kunisarwik!
iwilerajoqaʷk·it	4 I now begin a fierce attack against you
ile·nik nukarte·rajit·oŋa	5 Although I am younger than you.
ta·rtano a·rqise·to·ʀa·inoŋa	6 Would I may be able to resist your assistant spirits!
iʷti qataŋ·ilitit	7 (Like?) your own brothers and sisters
tamarmik aŋake·ŋuartilin	8 All [my own?] were dear small angakkut,
ta·rtᵃₒminik a·rqise·tiliŋuartiwin	9 All of them exceedingly well prepared by the help of their assistant spirits,
tamarmik noŋum·ata	10 All of them have been vanished
toqoroa·rtilik	11 They died one after another.
uwaŋa kisima aŋake·rʷ-ainⁱₐŋa	12 I alone am left, I, miserable angakok,
kisima amiak·e·raip·oŋa	13 Alone remaining, a relict of by-gone times.
iʷtit to·rnalit·ara·ɣawin	14 (Remember), when you in your full might began to call upon the spirits
nuliawin tunuane	15 Behind your wife's back
kiliwane qipit·ártulin	16 In the innermost corner on the platform wrapping the blanket about you

nuliawin ermusermik	17	When your wife with the ladle,
im·italit·a·ra·ɣwin	18	Every time you should drink water, —
co·r nuliawin kuirajeqiŋ·ik·a·lin	19	Wherefore did your wife pour water over you?
iwiŋa·lisaŋa^{w}k·o	20	On my word! what an opponent,
Kunisarwiŋortiwa	21	You little, great Kunisarwik!
qiŋ·arqik·aluarpoŋa	22	I feel myself indeed quite unworthy,
so·rto inorajuŋiartiwar	23	Just like the great, little rascal you are —
in·iwa·ne áŋinérmik	24	How great you have been in killing men!
niŋa·$^{k}_{rp}$asiät·e·^{w}na	25	Great must have been your anger then!
ta·^{w}na pit·iŋo	26	That is the reason
iwiŋara·ɣeqa·^{w}k·it	27	Why I lead a mighty attack against you—
i^{w}t·in qaŋanisaka·je·^{w}tin	28	Although you are an old man,
tamaɣte iwilar^{w}áɣeʀa^{w}k·it	29	I begin now a mighty attack against you.
qátaŋati^{w}nuŋ siŋ·asi^{w}n·ermik	30	Because, from envy of my brothers and sisters
i^{w}ti tarniŋiarliŋo	31	You stole their souls,
noŋuga^{w}k·it	32	And you destroyed them. —
takïŋalïa·^{w}k·i$^{t}_{n}$	33	I saw you though,
qa·^{i}name·tulin	34	Whilst you paddled in your kaiak —
takoŋalïa·^{w}k·i$^{t}_{n}$	35	I saw you, though,
na·^{w}leq^{w}a·ɣeta·^{w}kit	36	And could so easily have harpooned you,
ilimaqe·tinerqortoŋo	37	Hitting your shoulder blade.

Variants. — 1. *iwiŋa·lisuak·o.* — 3. *Kunisarpinortiwa.* — 12 (13). *aŋake·rajip·oŋa aŋake·rain·aŋa.* — 19[3]. *kwa·jeqiŋ·ik·a·lin.* — 20. *iwiŋa·lise·la.* — 22. *iwil^{w}aɣeqa·^{w}kin.* — 36. *na·^{w}leq^{w}üeta·^{w}kit.*

Fig. 139. The ethnologist in front of the entrance to the winter hut, on the slope of the kitchen midden. (W. T. phot., assisted by Martin Mørch, at the Uperniwik Ness, April 1901.)

II. FROM THREE WEST GREENLAND DISTRICTS

Egedesminde (Aausiaait), Jakobshavn (Ilulissat) and Umanak (Oommannaq).

The following selection from my earlier contributions to Eskimo folk-lore, noted on my first journey to N.W. Greenland (Phon. Study, 1904, p. 271—387), shows that even as late as the year 1900 it was possible to find interesting traces of the unwritten literature of old West Greenland dating back to pagan days. Here were not only customs and traditions in prose but short poems and drum-songs, the latter especially prevalent in lonely hamlets on one of the deep North Greenland fjords within the area of the Danish colonies.

In the northern part of civilized West Greenland, the old-fashioned petting-songs, *aqautit*, are now rare, probably disappearing with the old Eskimo custom of carrying the child on the back in the hood (*amaut*). During the year 1900—01 I made note of some children's games, nursery rhymes and rigmaroles still reminiscent of the old customs and I am here republishing some of the most characteristic of these with a few explanatory notes and amendments.

As children in their games and songs are often more conservative than adults, many old-fashioned children's games, especially ball-games or something of a like nature seem still to exist. One among these seems to be a relic of the cultic festivals (the *ajagaq*-game) in far-away Alaska to which reference has already been made in the first part of this work.[1] I shall add two more presently (nos. 286—287).

Fragments of juridical and other drum-songs (*piseq, tiwaneq*) were found in no small numbers throughout two of the most northerly districts, north of the great *Noossuaq* peninsula (Nugsuaq on the map), but still within the confines of the Danish administration and mission of which *Upernawik* was then the northernmost district.

Near the hamlet of *Oommannätsiaq* in the mighty fjord of *Oommannaq* (Umanak) I witnessed an old-fashioned kind of dance accompanied by song and the beating of a drum or tambourine resembling a dance-form mentioned about 200 years ago from Southern Greenland by Hans Egede[2], later also described to us by H. Rink.[3] I am referring to the special West Greenland ring or chain dance combining the drum dance of the Eskimo with the ring dance of the Middle Ages,[4] such as we know it in its latest form, the dance which in Northern Europe accompanied folk-songs and is still to be

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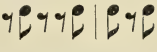
[1] First Part pp. 655—658 and 663.

[2] H. Egede (1741), a girl's dance or game "in which the players form a circle holding hands" p. 93 cf. illustration.

[3] Rink (1877) pp. 276—277 with illustrations drawn by a native Greenlander (figs. 121—122). See also Thalbitzer and Thuren, Dans i Grønland (1911).

[4] The Greenland form of the dance was described by me in an article in »Tilskueren", 1903, pp. 500—501, and later collaborating with Hj. Thuren (1911) I gave a fuller account of it. Thuren who had personally seen and described the Færoe folk-dance urged the hypothesis that the Eskimo in Greenland had learned ring dancing from the Norsemen in the latter part of the Middle Ages. This seems to be confirmed by the fact that the regular route from Norway to Greenland lay over the Færoes. See Jakob Jakobsen: "Færøsk Sagnhistorie" p. 6.

seen on the Færoe Islands. The Danes in Greenland call this native manner of dancing, to *baleare*, presumably a word of Romance origin.[1] A single person stands in the centre of the circle beating a drum (tambourine) and singing in the Eskimo language, writhing his body to the measure of the dance, but without moving his feet; at the same time the other dancers revolve in a close circle about him from right to left and sing in chorus: *aia aia* or *hoi hɔ*. In West Greenland this mode of dancing has been given up long ago and the last place where it was still remembered in 1901, though rarely executed, was the small island of Oommannätsiaq. Here I noted the last remnants of the songs (texts and melodies) and the following technical terms. The leader who stands in the center of the circle with the drum is called *tiwäsoq* 'a man or woman who *tiwäwoqs* twisting the body in all sorts of contortions, and at the same time drumming and singing' (quite as described from East Greenland by Holm in First Part p. 125—126); the term was known in the whole district of the Oommannaq fjord and it corresponds to E Gr. *tiwâleq*. The dancers of the circle, or chorus, were called *iŋiortut* 'they who join in song' or more particularly *suäkät·artut* (*suwakat·artut*) 'the exciters, or provokers'[2] or *isitaia·rtut* 'they who sing: let us wriggle the rump!'; the latter term is alike to the name of a children's game (*isita·ia pap·ataia* cf. Phon. Study p. 315—316) in which I see a reminiscence of the old dance of the grown-ups. The drum *qila·^{w}t* or *qila·^{i}t*; to beat the drum *isuarʟuŋo* or *kät·uʟ·uŋo*; the stick *kät·ua*, not to be beaten against the skin of the drum (*isa·* or *isia*) but against the wooden hoop (*niŋa·* or *qila·ŋusa·*). The skin of the drum was made of the peritoneum of a seal or a dog. The handle of the drum was called *paʟ·uŋuta·* or *katálua*. As late as the year 1862 the curate, Martin Mørch, heard a drum-song in *Saaitut* halfway up the fjord. The dancer stood in the middle of the floor of his hut beating his drum repeatedly to a measured rhythm, three taps for the more rapid (1) and two taps for the slower (2) tempi of the song, thus:

1.  etc. 2. etc.

These combinations of drum-beats correspond about to nos. 2 and 5 among the types of drum-beats from East Greenland quoted p. 13.

The terms used were about the same as the ones known from

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[1] Even as early as the beginning of the last century K. Giesecke (Diary for March 19, 1811) uses the word during his stay at Umanak: "The Eskimos of the district were assembled and *baleared* the whole night." — Rink uses the word in his description (1855) of North Greenland (Grønland, First Part, p. 186), where he refers to his visit to *Uperniwik Næs* in Umanak Fjord: "the so-called *balear* festivals during which both old and young spent many days and nights in a state of over-excitement with wild games and carousel." Cf. the Spanish and Italian *bailar* < *balear* (earlier form closely agreeing with the Danish-Greenlandic *baleare*); old Spanish *ballar*; Portuguese *balhar*, derived from *balla*, 'a globe, a ball.' "Ball-tossing in the Middle Ages as among the Greeks was a game combined with song and dance. From thence the Romance form, '*ballare*' 'to dance'." (Cf. Diez: Etymolog. Wörterbuch 1878.)

[2] Cf. *suákpok* in Fabricius' Grønl. Ordbog (1804) p. 441.

East Greenland: *tíwaneq* (with stress on first syllable) is the singing accompanying solo-dance (the singer stands in the center of a circle); *iʷŋ·erneq* is the old-fashioned drum-song, a general term (*iʷŋ·ertut* 'the drum-singers' = EGr. *iʷŋ·ersin*); *piseq*, a drum-contest song (plural *pit˙ˢit*); *iwiuta·* 'his attack in song, a judicial song'; singing a refrain without real words was called *soqulaneq*, and those who sang in a chorus were called *soquläsut* from *soquläwoq* 'he sings for amusement only.' The term *balear* used by the Europeans corresponds most closely to *tiwaneq*, the person dancing was called *tiwasoq*. The more enlightened Greenlanders near the Danish colony sometimes called the latter *palleartoq*, thus forming a Romance derivative in their own language.

Among the balear-dancers of old in the Oommannaq fjord the hunter Sujoraq from Uwkusissät, and a man Torhluk, and a woman, Itérsórsuaq from Saaitut were still (1901) remembered as noteworthy. In contrast to the real Eskimo songs, a modern song on European pattern and with a European melody was called, *niwsa·rut* or *oqaluŋia·ʷt*.

A. EPIC-LYRICAL POEMS FOR CHILDREN OR GROWN-UPS.

(Nos. 274—287.)

No. 274. The Moving of Big Island (Disko).

Karl Olrik (Rodebay near Jakobshavn).

(Phon. Study p. 317, no. 13.)

According to a North Greenland tradition the mighty Disko Island was tugged in olden days through the waters from South Greenland to its present location by an angakok and his assistant spirit. The nursery rhyme which follows alludes to this myth, which I will quote from Rink's version in a somewhat abbreviated form.

"On the south lay a very high island, *Qeqertarssuaq*, or Big Island by name, which was a great obstacle to the hunting-grounds of the southern Eskimo. They therefore said to each other: "If we could only move it out of the way so that we could come closer to our hunting-grounds." Then two old men spoke: "Let us try to tug it away." Kiviaritajak uttered: "I am pleased with the island and if you go off with it, I, from the mainland, will hold it back." One morning when the weather was beautiful the two old men said: "Let us try to tug it off anyway!" As they had nothing else they plucked a hair from the head of a little child to use as a tow-line. However, from the mainland, Kiviaritajak began at once to pull at it, using a line of sealskin. Then the old men sang incantations over the great island in order to make holes in it, and while they were singing, holes resulted; then they sang incantations over the hair of the child and the sealskin line, which

[1] Rink (1871) p. 105. — Cf. earlier mention of the same myth in Hans Egede (Perlustration, 1741, p. 33); Paul Egede (Journal ed. 1788, p. 93); Saabye (Dagbog, ed. 1816, p. 138).

grew ever thicker and longer. When they considered them strong enough they threaded them through the holes in the island, sang and sang again over them and finally fastened them to their kaiaks. From out at sea they now tried with magic words to loosen the island from the land, but as it began to slip with a sound of crashing, Kiviaritajak appeared and pulled with all his might from the mainland. The hair that was fastened to the kaiaks stretched and stretched, growing ever stronger and stronger; the tow-line of skin fastened to the mainland stretched and stretched growing ever thinner and thinner. At last it snapped. Then the two old men in their kaiaks still singing tugged the island far out in the sea and dragged it along the coast toward the North."

Fig. 140. A young mother with her baby in the *amaut*. Old-fashioned woman's costume from the south district of Egedesminde. (W.T. phot., June 1905, at Arqittoq in the Nordre Strömfjord.)

The Eskimo name for Disko Island is *Qeqertarssuaq*, Big Island. It is about the same size as our Danish *Sjælland* (Zeeland). There is (as just mentioned) a reference to this old myth already as early as in Egedes Perlustration: The hole through which the hair tow-line was fastened was still to be seen on the coast of the island. The luxuriant growth of angelica on this island recalls the vegetation of South Greenland, but is to be found nowhere else on the Gulf of Disko.[1]

The closing lines of the nursery rhyme are possibly remnants of the magic words by which the hair or line was straightened. They are recited with fixed accentuation and tempo.

aʟ·una·rsuaq kit·oraʟ·armat	1 When the great skin tow-line burst
nujaro·q atawoq	2 A hair held, so they tell.
atawoq taman·a	3 It held, — here it is!
iluliaminiŋ·uaq tinupaniŋ·ua	4 A tiny fragment of an ice-berg, a little knoll,
iluliaminersuaq tinupanersua	5 A mighty fragment of an ice-berg, a mighty knoll.

[1] The tale has been treated by Axel Olrik in a comparative investigation. See "Danske Studier", 1910, pp. 28—30.

No. 275. A petting song with remnants of a drumfight motive.

Arnätté Juliane (Uperniwik Nooa, Umanak).

(Phon. Study p. 292, no. 7.)

This is a nursery rhyme or petting song which is formed like a drum-fight song (with refrain etc.) or is a combination of both, a mode also known in the East Greenland poetry.

The child in the hood on his mother's back is compared to a caplin (ammassak) to be boiled in the pot over the lamp, cf. the epithet about a baby (p. 187, no. 4, l. 6), "a strongly heating child." But the latter part of the poem (l. 8—14) is a pure drum-fight song. — My informant had learned the song from her mother at Umiartorfik where she was born.

Refrain: *aja· ja· ja je· ja*

amártuŋuáq aja·ja	1 A little one carried in (my) amaut
másàŋuárpa¦ŀoq aja·ja	2 Used to being lulled to sleep —
isersuàk	3 His two great (wondering) eyes
sànimut isiŋisorsuät·a·ⁱk	4 Staring wide-open to one side both.
o·ma sane·liara·ŋ·a	5 He there shall lie by the side of me,
qäʷn·e· sane·liara·ŋ·a	6 He there on top of me shall lie by my side,
am·às·äŋuaq quliʷsiusäs·a	7 A dear little caplin to be cooked in the pot.
awoŋ·a a·ºja·ja	8 There to the north —
ilomut qajartoŋama	9 At that time, certainly, I paddled my kaiak.
mak·a·—je·ja·	10 These —
upiŋilàŋa	11 I never complained [?]
isorʟersuárɔrun·a	12 (Though) he was said to be far the foremost.
qajartorosäʟ·araŋ·ama	13 Because at that time I paddled my kaiak so badly —
qaŋaŋɔq ke·· ke·	14 It is long ago, they say
koŋuaja—je·ja·	15 [?]

Notes. — 3. *isersue* (Var.) 'his great eyes.' — 10. < *mak·o* 'these' meaning possibly "these arms of mine", + *aja* (refrain).

No. 276. Nursery rhyme to a boy.

(Oommannätsiaq 1901.)

ino·sutuŋue arnerituwaʟ·a·rtut	1 The wee young fellows, much too interested in women they are.
piniarpaʟ·arʟutik na·maseqa·ⁱt	2 They run after them much too much — they shall get what is coming to them!

Note. — 2. *na·maseqa·it* 'they shall get more than enough', i. e. nemesis will overtake them.

Fig. 141. Company of young dogs. Genuine North Greenland type. (W. T. phot. July 1905.)

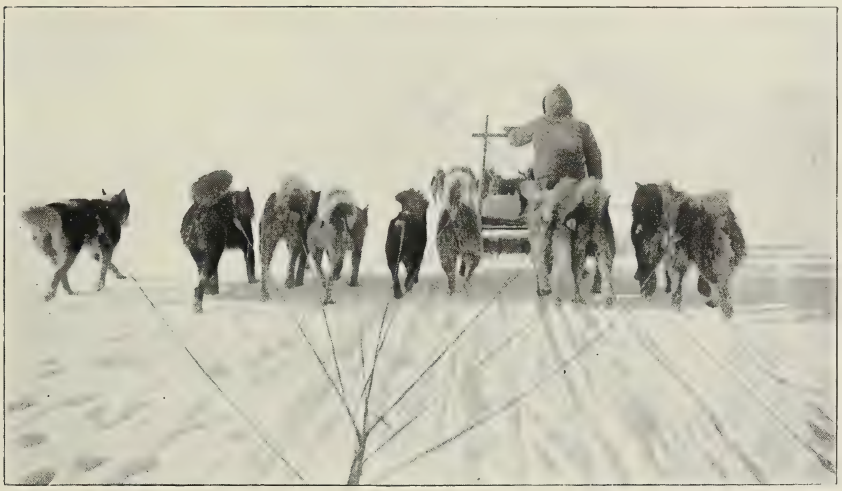

Fig 142. Dog-sledging on the ice of Disko Bay. My dog team on the track northhward bound. (W. T. phot. March 1901.)

Fig. 143. View eastward of the big Ice Fjord near Jakobshavn, from the top of Holmen's Bakke. In the foreground scrub-birch and willow. (W. T. phot., July 25, 1900.)

Fig. 144. The strand promenade at Egedesminde. The path with stone steps and a wooden bridge over the brooklet. (W. T. phot. August 1905.)

No. 277. Lullaby.

(Ilhlorsuit 1901.)

This song shows a European influence. The melody of a similar lullaby, which was common north and south on the west coast, is given in my Phon. Study, p. 386.

wisalo erniŋa· sinin·iarit	1 Lulla-lullaby my son! Sleep!
siniF·iŋue ma·n·a piarärpoq	2 Thy couch now is ready
sinerqüL·utit	3 To make thee fall asleep.
arnawit piwa·utit	4 Thy mother talks to thee
sinerqüL·utit	5 To make thee fall asleep.

Notes. — 1. *wisalo* loan from the Danish 'visselulle' (= Eng. *lulla*). The real equivalent in Greenlandic would be *we·werniarit* 'sleep! lullaby!' < *wiwe·rpoq* (the child) sleeps' Cf. no. 246. — 4. i. e. she sings for you.

No. 278. The Raven in the Air.

Mikisuluk (woman from Aulätsiwik south of Egedesminde).
Phon. Study p. 312, no. 104.

This animal poem is also known from the Smith Sound Eskimo (Cape York), thus it seems to have been widely known in Greenland. (Cf. Kroeber, Animal Tales, Journ. Amer. Folklore, vol. 12, 1899).

tuluara suna·wna kim·iarpiuk	1 You raven up there! What do you carry in your beak? —
inv·p qut·ora·	2 A human thigh-bone.
so·rme tamus·iŋ·ilaŋa	3 Why do you not give me a piece to chew upon?
e·ŋak·o	4 Because I swallowed it (myself).
taqaL·iwk·ak·o	5 (But) I lost with a splashing sound
iwn·ap ata·ne qaijo·tâk	6 At the foot of the precipice, a ladle
qa·wk qa·wk	7 (The raven's screech).

No. 279. The Arctic Loon and the Raven.

Judithe Barcellaisen (DD. and Phon., Egedesminde, 1905).

(Prose) *to·L·iLo tuluarLo im·inut tikip·ut, to·L·ik oqarpoq: aL·aŋ·a. aL·ap·a· sa·r qaqortoq tunua milä-kula·rtoq. im·inut qimerLo·rame usorsip·oq. tulua oqarpoq: uwaŋa aL·âŋ·a. naR·oŋaloŋo aL·ap·a· so·rLo aqis·eq qimerL·o·rame naR·oŋa· qa-qortuin·armik naR·oŋim·aŋo pa·-mik aŋia·in·arpa·. tuluaq kamâp·oq, toL·iup sa·marsalerpa·:*

Melody No. 131.

"An Arctic loon met a raven. Said the Arctic loon, "Paint me!" The raven painted her breast white and her back speckled. When they gazed at each other, the Arctic loon felt proud. The raven said, "Now me, you paint me!" The Arctic loon painted him despicably, like a ptarmigan. Then they looked at each other and the raven showed his displeasure. As he was so annoyed at being all white the Arctic loon rubbed him with soot. The raven grew angry. The Arctic loon tried to pacify him (singing):

(Song) *tuluaŋ·uaq aʟ·ät·uarqisoq* 1 Dear little Raven who otherwise could paint so well

to·ʟ·is·uarmik aʟ·än·eq nalusoq 2 An Arctic loon, no longer knows how to paint.

(Phon.) *tulua qernep aʟ·ätuarqisapor iʟ·uarme·k.* 3 If you paint a raven entirely black, that is right enough.

Variants (Phon.). — 1 *aʟ·ät·uaqisoŋoar.* — 2. *at·äna·^{m}alv·lerpoq.*

No. 280. The dear little Fox.

Judithe Barcellaisen (DD and Phon., Egedesminde, 1905).

Mel. no. 132. (Cf. Phon. Study p. 385 no. 100 and text p. 310 no. 100.)

kak·a·jäŋ·uarʟo pa·ŋ·anu^{k} 1 When dear little Kakaajaq and I were wrestling

siutiŋ·uak·a kip·iwa·i 2 He bit my tiny ears right off.

uwaŋale akiʟ·uarʟoŋo 3 But I gave it to him again.

ake·wara 4 I bit him in return.

Note. — Cf. Phon. *at·a·jäŋuara-* perhaps instead of *kak·a·jäŋuara-* 'my dear little fox < *kaka·jaq,* 'that which says *ka·ka·q*', i. e. that which barks like a fox. A fox's bark sounds thus to an Eskimo: *ka-ka-ka* (cf. no. 261).

No. 281. The dear little salmon trout.

Judithe Barcellaisen (DD and Phon. 1905)
(Egedesminde with variants from Jakobshavn and Umanak).

Mel. no. 130. Cf. Phon. Study p. 375 no. 4, cf. p. 386 and text p. 291, no. 4.

The lament of the widow of the male salmon-trout. The kaiak paddler has slain her husband by hitting him with his paddle, and what will now become of her young children? My variants from the more northerly places explain my text from Egedesminde.

no·m·e kanäŋ·a nuisariŋame 1 When he became visible around the point down there

jäj·e· Woe, woe!

pa·^{w}tiŋ·uame a·^{w}piʟ·arʟoŋit 2 The blades of his oars were stained from his blood

jäj·e· Woe, woe!

qitornaŋ·uane it·orpasin·artut 3 His dear little children stood peeping for him

jäj·e· Woe, woe!

qitornäŋuane aniatiʟoŋit 4 His tiny children, he made them go forth,

jäj·e·· Woe, woe!

Variants (Phon.). — 1. *nuisara·ŋame· ja·je·e·.* — 2. *a·pit·arʟoŋe· ja·je·e·* — 3. *it·orpas·in·arto·t.* — 3-4. *ja·je·e..*

Notes. — 1. The reference here is to the kaiak paddler. Variants: *ja·je·* or *jäje··*, or *jäwje·ⁱ*. — 3. The little children must be the children of the salmon trout, "peeping out of the window", < *itsorpoq* [with a suffix *-pasip·oq*, which, used with an adverb of place, usually means: 'lying in that direction', or used more generally means, 'looks as if they were . . .']. However the meaning may be the same as in Labrador: 'goes out of the house to look about, to reconnoitre', which too, seems to fit the following line. — 3-4. In the text from Umanak these lines read thus:

3. His little children were wont to cry.
4. What, indeed, has happened? He slew them, alas, with the edge of his kaiak-paddle.

No. 282. Kong-kong.

Martin Mörch (Umanak).

Phon. Study p. 290, no. 3.

The "kong-kong" signal as well as other features in this song, relate to two old legends of migration noted by Rink from North Greenland and dealing with inland dwellers and mountain-trolls (Rink I, nos. 43 and 116: "The maiden who fled to the inland-people" and "Inuarugdligaq, the mountain-troll"[1]). This tale contains old characteristics from the past of the Eskimo, a fact considered by Rink[2]. Whether or not Rink is right in finding a reminiscence of an Iroquois word in the exclamation of the mountain troll *kong-kong-kongujo!* (a non-Eskimo word) I will not here attempt to decide.[3]

However there is no doubt but that these Eskimo tales contain traces of meetings with alien (Indian) tribes, of old cultic customs, games, and ball-matches. When the inland-dwellers and the mountain-trolls meet, dances are performed during which the participators assume various shapes, for example a reindeer, a hare, a stone. The leader of the dance is disguised and painted or masked, just as in the masked dances of the Alaska Eskimo or the *uaajeertoq* dances of the East Greenlanders.

In this song we hear a shout from a mountain-troll, who in the darkness of night is slipping or precipitating himself down a steep mountain-side. The meaning first becomes clear to us through what we know from the Greenlandic traditions preserved to us by Rink. Mountain-trolls were said to be dwarfed, but possessed the power of growth by patting themselves on the body, over the hips, stomach or chest. (Cf. my own note)[4]. When a

[1] Rink's title contains this addition: "Christened Peter Ranthol." In this he has no doubt been influenced by his authority a Danish missionary, Pastor Kragh, who in turn received the text directly from a native with the latter's commentary explaining the matter from a Christian point of view: the heathen who is the subject of the tale is assumed to have been baptized. I consider this feature to be false or apocryphal. This Inuarudligaq is an individualised type (pars pro toto) of the mountain trolls, and the story deals in the main with the migrations of an Eskimo tribe in olden days.

[2] Rink (1866) I, pp. 360 and 366. Eskimo Tribes I, p. 21. Cf. Thalbitzer (1913) pp. 47—51 and 57.

[3] A similar exclamation *kuŋo kuŋo kɔr* is found in a tale (Arnaq Suausaq) I recorded south of Egedesminde in 1901.

[4] "Inuarulhlikkät are pretended to be a dwarf people. When they are off reindeer hunting they pat themselves over their whole body, saying: *aL·isé aL·isé* 'grow-up, grow-up!' They then become as large as real human beings." (Note from Oommannätsiaq in Umanak Fjord in the winter of 1901).

troll is small the skin of a bird seems as large to him as that of a seal to a human being (no. 19, p. 216). Moreover they are said to have five or six ages. When old they are able to renew their youth by pitching down a steep slope: "Five times the mountain-troll would do this, five times they renewed their youth, but when they fell down the sixth time, youth was no longer attainable. They do not die young, but only after reaching the fifth old age. However they do die young if an avalanche overtakes them." This pitching down a mountain-side and consequent rejuvenation is called *inutsannarneq* (Rink).

In the following song a mountain-troll is apparently in the process of rejuvenation by pitching down the mountain-side.

ata pawâŋ·a	1	Listen! hear him way off there, inland
koŋkɔrtɔrpalut·ɔrsuaq	2	One crying aloud: kong-kong!
un·ua·nersuarme erqe·ʟ·a-ra·ŋama	3	In the great darkness when I suddenly waken,
apus·uak·uʟ·o sisɔ·rutiʟ·ar-asuâloŋalo	4	At great speed sliding through the deep snow, as it were
kala·ʟ·iʟ·arasuâloŋalo	5	And at great speed (or with great force) . . . . . (?), as it were
kuŋ kuŋ kuŋo··	6	Kong, kong, kong, ooh!

Notes. — 2. In the tale in Rink (l. c. no. 43) we read: "When the house of his relative was discernible from a height he shouted: *kung, kung, kung-kujo!* The children playing near the house heard it and repeated: "There is someone calling *kung, kung.*" And they saw the children's mother come out and repeat the shout."

3. In this and the following lines the mountain-troll seems to be speaking.

4. Perhaps here the meaning is that he is carried away by a lavine. < *siso·rup·a·* '(the snow) slides down in masses and covers him with it.'

5. *kala·ʟi-* a verbal stem of unknown meaning, but it reminds one of *kaleʀ·aq* 'the sound of something scraping, f. i. 'a sled scraping over ice', and *käʟ·eq* 'thunder'; perhaps 'it sounds beneath him' as he falls headlong.

No. 283. The Seal's Daughter.

Martin Mörch (Umanak).

Phon. Study, p. 289, no. 2.

I have already quoted this song under my commentary to no. 22 containing some greatly distorted variants from East Greenland.

Since making my first records of it, I have come across the name, *Malerqe* in Rink's tale no. 116 (of the mountain-troll) to which reference has just been made; it was the name of a mountain-troll in the stretch of country inland behind *Nousak* (i. e. Noossaq).[1] In this tale we read that in ancient days strife arose between the mountain-trolls and human beings, Inuit (= the Eskimo) in the most remote corner of the earth. This was before the time of the inland ice. The mountain-trolls were forced to migrate and went forth to new districts; on the way they passed the Erqeliks and the mythical

[1] Rink I, no. 116, p. 314. There is presumably only one place in North Greenland called Noossaq, an extinct hamlet in Ritenbenk's district.

Fig. 145. *Martin Mörch*, old schoolmaster and author, walking on the ice near Ilhlorsuit in Oommannaq fjord.
(W. T. phot. 1901.)

Fig. 146. Two men, fairly genuine Greenland types, in front of the winter hut on the *Uperniwik Nooa (ness)* in Oommannaq fjord. Observe the old-fashioned long hair of the old man and the short cropped cut of the younger one.
(W. T. phot. April 1901.)

Fig. 147. Sledge party on the fjord ice. Trailing eastward along the southern shore of Disko Bay (W. T. phot. February 1901.)

Fig. 148. Innermost part of the great Oommannaq fjord in North Greenland (71 ° N. lat.). Two sailing ships in the harbour of the colony. The Oommannätsiaq fell towering from the distant island. (W. T. phot. 1901.)

Fig. 149. From the village on the island of Oommannätsiaq. The ice of the fjord is covered with snow. In the far distance the Oommannaq fell towers from the island. (W. T. phot. 1901.)

creature Kiliffaq 'Big Tooth' perhaps = mammoth) with its six legs, and the Inorutsit. They crossed the ice of the *Ikerasarsuaq* 'Big Sound' and sought refuge during the winter in caves in the ground. Near Noossaq dwelt human beings. Their angakok greatly desired to obtain possession of a mountain-troll child, because his own wife was childless. So the angakok went to the mountain-troll, *Malerqe*, who lived with his sons on the mainland behind Noossaq; and for three large whale-knives, a bearskin and a fishing-line of whalebone, he purchased a child. Malerqe sold, indeed, his youngest son, called Sersoq. The angakok took him home with him, placed him behind his house, well-hidden. During the night the child entered the wife of the angakok and she became the child's new mother.

Malerqe is an unusual name. In Rink's other story of the mountain-troll[1] there is a passage, — the outburst of the mad sister, — of which l. 3 possibly contains a reminiscence of this song. The passage is as follows:

"You, (you mountain-trolls) have no sister-in-law like mine.
I have got a new sister in law,
One with a necklace, with pearls, a beautiful woman, a dweller of the coast!"

awaniŋ·ɔ·q	1 Up there towards the north it is told,
qilaŋ·ɔ·q kiʟ·iŋaniŋ·ɔ·q	2 On the boundary of heaven, they say.
arne·le·siŋuaq	3 (Dwells) the little Arneeleesik
qut·a·u̯sa, tarqám·iut·a·u̯sa	4 "The Supply", "the Object stuck under the cross-straps of the kaiak".
kiä puja·, o·ma puja·	5 Who owns her? — He owns her, that one there.
samiutaqarma	6 Because he wore an amulet on his breast,
talerqis·eqarma	7 Because he wore a forepaw on his body,
a·t·aliut·a·	8 (An amulet) made of the Greenland seal [?]
tix·a·ᵖ ȧʟ·ato·p paniäta	9 The young daughter of a stinking male seal [has him?]
nau̯kiäp pania malerqäp nulia	10 Naawkiak's daughter, Malerqe's wife,
awin·eruluk	11 A pitiable, divorced (torn away) woman.

Notes.— 4. Possibly epithets or pet names of the woman. — 8. The word has hardly any connection (though I believed earlier that it had) with the interjection *ata* 'listen!' or 'look there!' but rather with *a·ta·q* 'a Greenland seal"+ *liup·a·* 'makes a— of it, makes it a—'. An explanation of the expression is lacking. The tale gives us no hint on the subject and the close of the poem is anything but clear. — 9. *paniata* 'his daughter's (relative mode), or perhaps the subject of a transitive verb, implied but not expressed. — 10. < *na·ʷkiaq* 'one casting a harpoon after a seal', (seems here to be used as a name). — 11. This seems to imply the fact that Malerqe's wife was torn from her former husband (a sea animal?).

[1] Rink (1866) I, no. 43.

No. 284. Modern Folk-Song.

Judithe Barcellaisen (Egedesminde).

New and purely local, a satirical ditty, from one of the small alleys in the native quarter, where scandal abounds.

uwinisäʟ·utik oqalun·ermut	1	They are all saying that you are going to marry.
aŋutit tamarmik ilik·arpa·tit	2	But now all the men know you through and through.
kaŋ·onaqa·tit säʟ·utoqa·^{w}tit	3	You know no shame; full of lies you are.
awisiliortumik at^{s}eqarputit	4	Gossip-monger is your name.
im·aqa ukiaq	5	Take care! this coming autumn
uwisiätorqåt kat^{s}ilerpat	6	When your old lover marries,
is·iŋiner sapis·äŋit	7	That sight you'll not be able to endure.
alarnearuk tunoŋaniŋiuk	8	Look away from him! Turn your back on him!
is·iŋineq saperpat	9	The sight of him you'll not endure.
aniniarit	10	Go forth!
(aipa·ta akiwa·)		(Her answer)
pe·to·ro·q nuliäs·aŋ·ilaq	11	Peter says he will not marry
piŋ·ik·uniŋa nuliäs·äŋ·ilaq	12	If he cannot have me, he will not marry.
pin·erpoŋa·	13	For I am beautiful. Ah!
siŋ·orpoŋa·	14	My cheeks are rosy. Ah!
nulukka niwiŋarqa·^{w}t	15	My buttocks hang down beautifully.
iŋit·orqa·^{w}ŋa	16	I have a big vulva.

NOTE.—4. *awisiliortoq* 'maker of newspapers' < *awise* = Danish *avis*. The love of truth of the white journalists has become a fable to the Eskimo.

No. 285. Modern Folk-Song.

Regina Thimoteussen, born Siegstad, (Kaŋaatsiaq, Egedesminde 1905).

upernåʟ·era·ŋat	1	When the spring comes,
tipa·^{i}sun·äʟ·ara·ŋat	2	When we begin to rejoice (the beauty of)
inv·^{w}iŋa qaqarujus·uarme	3	My birth-place on the mighty mountain,
umiarsue nunalisåp·ut qilåŋ·uamik	4	Very soon the ship will land.
nåjorqutis·ane imarʟuåp·ut	5	In haste it will unload its wares for the store,
näs·äs·ap·ut	6	It will bring them soon
tåmä^{w}t·in·ut kaf·iʟ·o	7	To us all, both coffee
tupåʟ·o neris·äs·äʟ·o	8	And tobacco and eatables.
/: tipa·^{i}suŋa·rniaräʟ·arta :/	9	Let us be glad! be glad!
o·la o·la o·la!	10	Hurrah! Hurrah!

No. 286. An Old Game *(äŋkeralaartut).*

Tobias Wille, (Niarqornarssuk, Egedesminde 1901).

Quite a number of players are necessary. Each participator has his part assigned at the beginning of the game, apparently by drawing lots: one is *äŋkela·q* or *äŋkeralaq*, from which the game has its name; another is *na·laŋaq* 'the ruler'; a third *tiʟ·itoq* 'the thief'; a fourth *ujarʟersoq* 'the seeker; detective'; a fifth *unata·ᵘseq* 'the beater'. There is also an *ilasisoq*, 'one who obtains shares, prizes', and an *ilaŋa·ᵘsoq* 'one who is reduced, suffers losses'. There is a *na·laŋaq* who decides how many blows the beater shall give the thief. The order goes forth: *tiʟ·itoq ujarʟiuk* (or *ujarʟe·k*), 'find the thief!' after which the *ujarʟersoq* points out one of the others. If he is not the thief, 'the ruler' again decides the number of blows the beater is to give the thief before the *ujarʟersoq* makes another guess, and so on until the thief is found and receives his due number of blows.

The name of the game is difficult to analyse. The termination seems to be *-rala·rtut*, possibly identical with *-qat·a·rtut*, 'they who try again and again', but what is the meaning of the root *äŋke* or *aŋke*? It suggests very strikingly the *aŋkaq* 'a ball', of the dialect of South West Alaska (F. Barnum, Grammatical Fundamentals, p. 324) from which is derived *aŋkartoa* 'I play ball'. (Cf. Schultze, Grammar, p. 33). E. W. Nelson also quotes this word (*ûñ'kak* 'ball') in his description of the foot-ball game near St. Michael (Norton Sound).[1] While the foot-ball game played here by the young men has a name suggesting the word which the Ammassalik Eskimo use (*is·im·iŋa·tut*)[2] the women play a special form of the game i. e. Al. *ûñˡ-kälˡ-û-gˀit* = [*äŋkälägit*](?), the name of which contains the word for "ball". In this game the ball used is larger than the one used by the men. There are only four players. They stand opposite each other arranged in the form of a cross. The play seems to depend on much the same skill as our battledore and shuttlecock.

Although the two games, the one from Alaska and the one from West Greenland have practically no similarity nowadays, yet the similarity in names is, after all, perhaps not mere chance.

No. 287. A Children's Game.

Thomas Magnussen, (Jakobshavn).
(Phon. Study, p. 314, no. 2).

seqiniusa·rta seqiniusa·rta qa·! qup·isa·rʟuta "Come let us play sun! Let us take sides!"

Two of the children, a boy and a girl are chosen, one to be sun, the other to be moon. The legs of each are tied so that they can only move in little hops. The other children rush past them keeping close together in a line. The sun and moon try to grab one of the children by his anorak as he passes and will stop him with the question:

sumut pis·uit "Where are you going?" The answer varies:
seqinermut "To the sun."
qa·u̯mamut "To the moon."

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[1] E. W. Nelson (1899) p. 335 and following.
[2] Cf. First Part p. 60.

Fig. 150. Popular rendezvous at the village of Oommannätsiaq, in the Oommannaq fjord. (W. T. phot. 1901.)

B. SELECTION OF OLD DRUM SONGS FROM OOMMANNAQ FJORD

Noted by the author in 1901.[1]

No. 288. Kilernik's Dog.

(Simion Ilhlorssuit 1901).

This song was indicated as a rejoinder in an *akiore·sut*, 'a dispute, contest, between two opponents.' It describes an event which took place at the hamlet Saaitut in the Oommannaq (Umanak) fjord, and which apparently caused much comment even in the out-of-the-way places along the fjord. The singer is ironical toward his opponent, comparing him to an insane person who had disturbed the sleep of the Saaituts until first he was hung and then his dog. The latter was treated in just as insane a fashion as the man himself acted. I owe my explanation in part to A. Bertelsen's reference to the event and to the variant of the drum-song quoted by him.[2] In Saaitut the insane man was actually exorcised.

Refrain: *awa··j·a··i awa··a·iawa·iaj·a··i*

Burdens: *kilerni$^{\chi}{}_{L}$·o qim·ia qim-ik··a·ŋ·ɔ·q*	1 And he is said to have hung Kilernik's dog
i$^{\chi}{}_{L}$·ẽrmuŋ·ɔ·q pituL·oŋo qimik··a·ŋ·ɔ·q	2 By binding it to the platform, he strangled it,
suk·amuŋ·ɔ·q	3 To the roof-support out on the floor.
it^{s}érqumík imik·a·ŋ·ɔ·q	4 He is said to have given it stale urine to drink .
a$^{\chi}{}_{L}$·una·^{w}sanik nerisik·a·ŋ·ɔ·q	5 And fed it with twine (or hards).

[1] Thalbitzer: Phon. Study (1901) pp. 289—331 nos. 15, 32 (91), 63 (31), and 73, wit melodies pp. 372—387.

[2] A. Bertelsen: Folkemedicinen i Grønland (1914, p. 27).

No. 289. Drum-Song About a Stupid Kaiak Paddler [?].

Three old women at Oommannätsiaq.

Refrain: *man·a ja·ɪja·*
mana··ja·j·a·ɪja··
a·ja··ʀa··ja·ja··

Burdens: *usuŋiʟ·a·ra^{i}k·a i^{w}ŋ·er-tunik tusa·lera·ŋama* 1 I always envy them when I hear them sing their drum-songs.
v·aŋa ajorpoŋa 2 I amount to nothing.
iʟa ta·^{i}niuarneq 3 Surely yes, — the art of making poems,
uiluarneq 4 The art of 'capsizing' [?]
uwaŋa ajorpoŋa 5 For that I am not fitted.

Note. — 4. *uiloq: uiluarneq* 'acting like a mussel' i. e. capsizing? (thus according to Jens Fleischer sen.). Said ironically of a stupid huntsman?

No. 290. Song of Farewell to a Departing Housemate.

Two old women (Qarajaq).

Refrain: *im·aqa·· ja·ha·· ja·ɪja··*

Burdens: *im·aqa qå^{w}k·oa ulua-qutv·t* 1 Greetings to them down south, the ones with rounded cheeks.
a·^{w}ʟ·arniaritse asåŋuarniaritse 2 Depart — be good to one another!
a·kiŋ·a pa·ŋ·uaq ersiʟ·arta·r-poq 3 See, the one from the south, little Goosander appears regularly at intervals.
akisuta·ŋuaq a·kiŋ·a nuiʟ·ata·r-poq 4 Little Akisutaaq from the South, appears regularly at intervals.
a·^{w}ʟ·arniaritse asåŋuarniaritse 5 Depart — be good to one another!
e·saŋa·ŋa neŋisaŋara·ra 6 I will swallow him (or her), I will eat him (or her) up!

Notes. — Paaŋŋuaq and Akisutaaq 'the new answer' are the names of persons. — 6. Possibly an expression for being greatly in love.

No. 291. The Real Slayer of the Seal.

Simion at Ilhlorsuit A. Three old women at Oommannätsiaq B.

Refrain: *awa·^{i}ja*

Burdens: *qanor-un·a alaparse* (A) 1 How is it with him, your Alapa?
tusariŋa ertortorsv·ʟ·une (AB) 2 I heard him shout for help
nätsersuaq toqutä^{w}se pituk·a· (B) 3 When he had bound your catch, the hooded seal.
ni^{w}ʟ·iarsorsv·^{w}ʟ·une (B) 4 Shouting aloud
nätsersuaq iluliaŋ·uamut pituʟ·-oŋo (A) 5 That he had bound a hooded seal to a little iceberg,
toquk·a· (A) 6 That he had slain it.

täs·a·^{w}na ɬoqutä^{w}se (B)	7 Your catch down there
uaŋa aŋuwiŋariarä·^{w}ne (A)	8 It was I who plunged my lance into it.
kiŋo·wät·aka^{w}s·ȧpoq (A)	9 It flopped terribly.

Note. — 1. Alapa was a hunter from near Oommannätsiaq, (born about 1810), who still lived in the memory of the common people when I visited the place. He is referred to in Atuagagdliutit, 1899, no. 7, p. 97.

Fig. 151. A master. (W. T. phot. 1901.)

MELODIES FROM THE CAPE FAREWELL DISTRICT

transcribed from the phonograph by W. Thalbitzer.

Mel. no. 140. (Text 243)

Recitative, jovially ingratiating.

Here follows, vivacissimo, a rigmarole, half-chanted, in a jovial tone, like a rhapsody. The melody rises a half note in the course of the song.

Mel. no. 141. (Text 244)

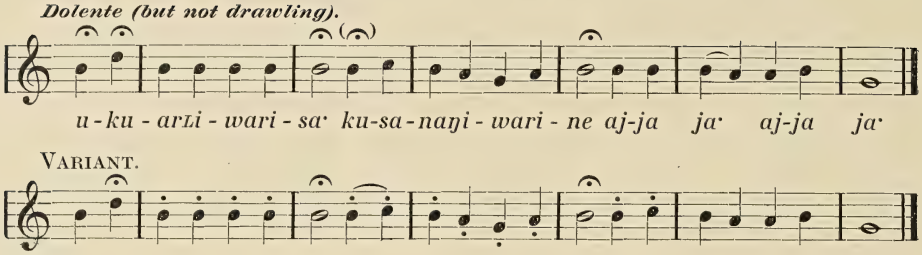
Innocently enthusiastic.

Mel. no. 142. (Text 245)

Burlesco (friendly joking).

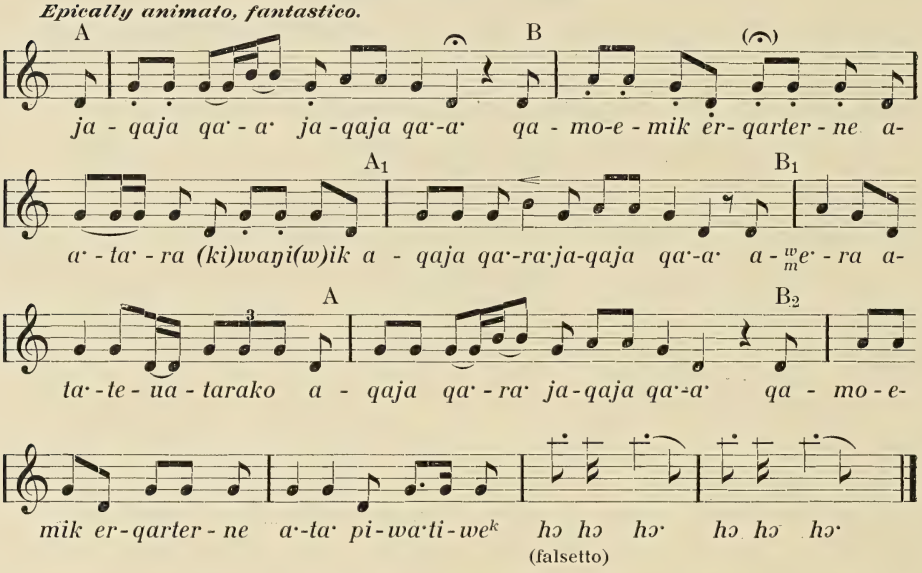
Mel. no. 143. (Text 257)

Dolente (but not drawling).



Mel. no. 144. (Text 260)

Epically animato, fantastico.

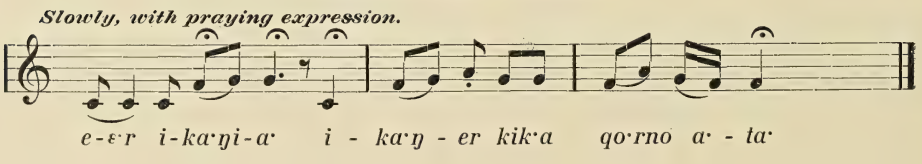


Mel. no. 145. (Text 262)

Solemnly (adagio).

Mel. no. 146. (Text 264)

Slowly, with praying expression.

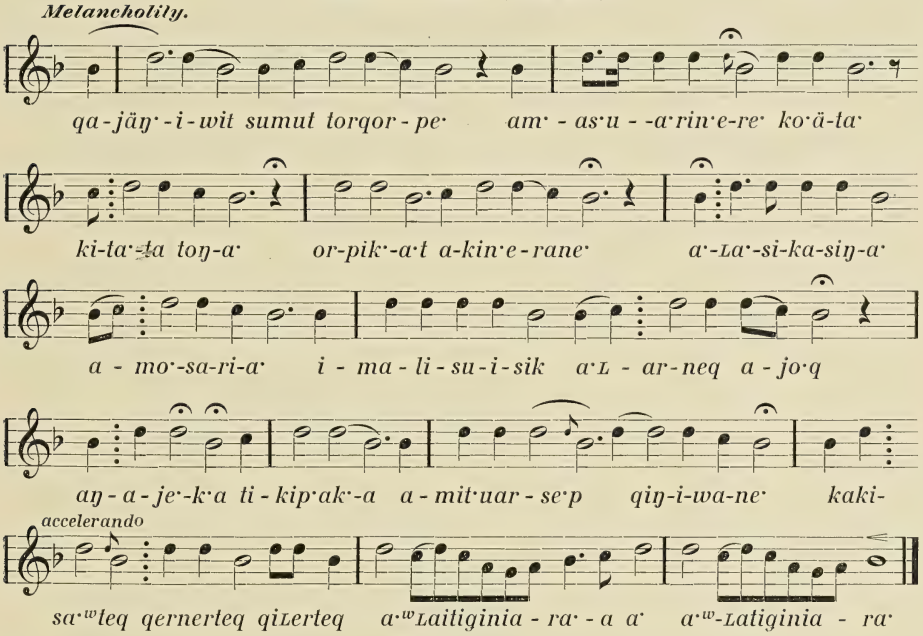


Mel. no. 147. (Text 265)

Tranquilly, intimately.

Mel. no. 148. (Text 266)

Melancholily.


qa-jäŋ·-i-wit sumut torqor-pe· am·-as·u--a·rin·e-re· ko·ä-ta·
ki-ta·-ɬa toŋ-a· or-pik·-a·t a-kin·e-rane· a·-ʟa·-si-ka-siŋ-a·
a-mo·-sa-ri-a· i-ma-li-su-i-sik a·ʟ-ar-neq a-jo·q
aŋ-a-je·-k·a ti-kip·ak·-a a-mit·uar-se·p qiŋ-i-wa-ne· kaki-
accelerando
sa·ʷteq qernerteq qiʟerteq a·ʷʟaitiginia-ra·-a a· a·ʷ-ʟatiginia-ra·

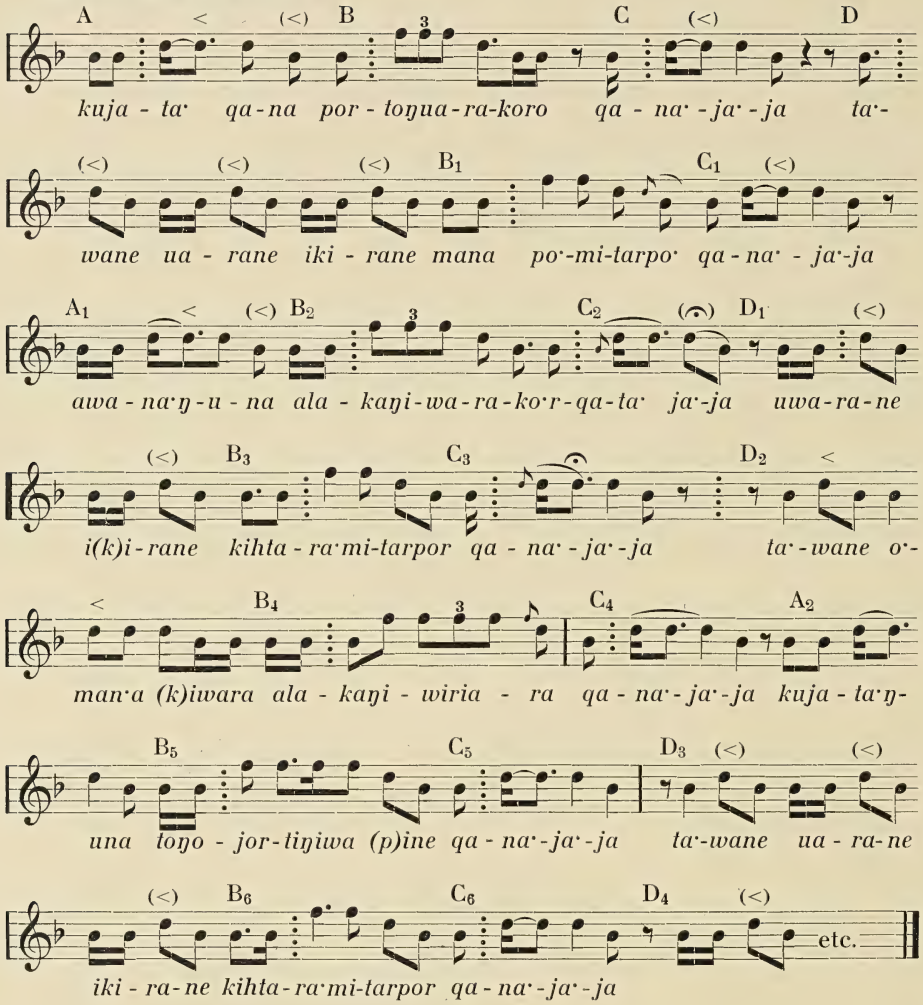
Mel. no. 149. (Text 268)

With speed and anticipation.

A (𝄐) B C
kuja-ta· qȧna nui-tarmi-ak·o ja· qa-a· ja·qa qao a·a ja-jo·ja
(𝄐) D A1 B1
ja-a ja ja·a a·ja qä qä·-a-ja· kuja-ta· qän·a-a ki-t·ormi-ak·o ja·qe e·
C1 D1 (𝄐)
ja·a qäo a·a ja-jɔ·-ja ja·-a·-ja ja·a a·ja qä· qä-a-ja·
etc.

Mel. no. 150. (Text 269)

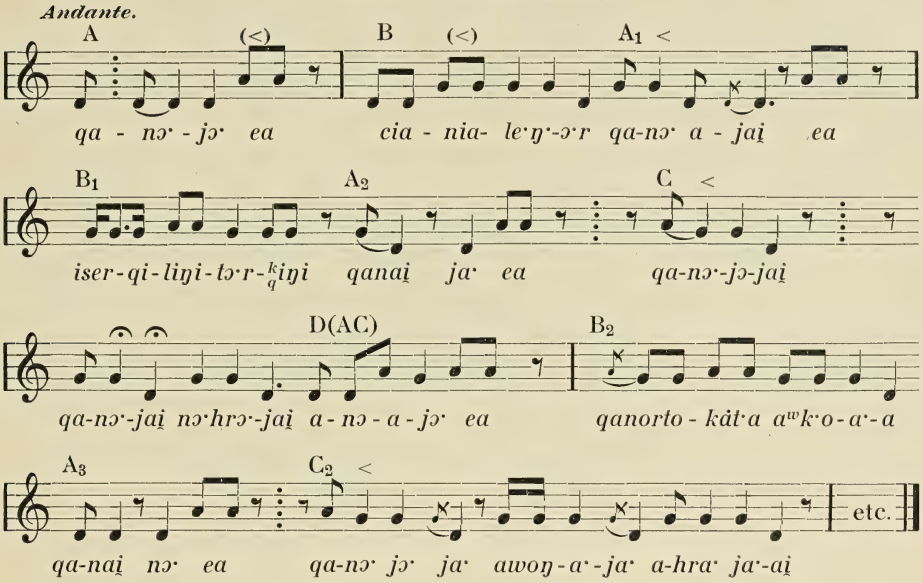
With weight and longing.


A < (<) B C (<) D
kuja - ta· qa-na por - toŋua-ra-koro qa - na· -ja· -ja ta·-
(<) (<) (<) B1 C1 (<)
wane ua - rane iki - rane mana po·-mi-tarpo· qa - na· - ja·-ja
A1 < (<) B2 C2 (𝄐) D1 (<)
awa - na·ŋ-u - na ala - kaŋi-wa-ra-ko·r-qa-ta· ja·-ja uwa-ra-ne
(<) B3 C3 D2 <
i(k)i - rane kihta - ra·mi-tarpor qa - na· - ja·-ja ta·-wane o·-
< B4 C4 A2
man·a (k)iwara ala - kaŋi - wiria - ra qa - na·-ja·-ja kuja - ta·ŋ-
B5 C5 D3 (<) (<)
una toŋo - jor-tiŋiwa (p)ine qa - na·-ja·-ja ta·-wane ua - ra-ne
(<) B6 C6 D4 (<)
iki - ra-ne kihta-ra·mi-tarpor qa - na·-ja·-ja etc.

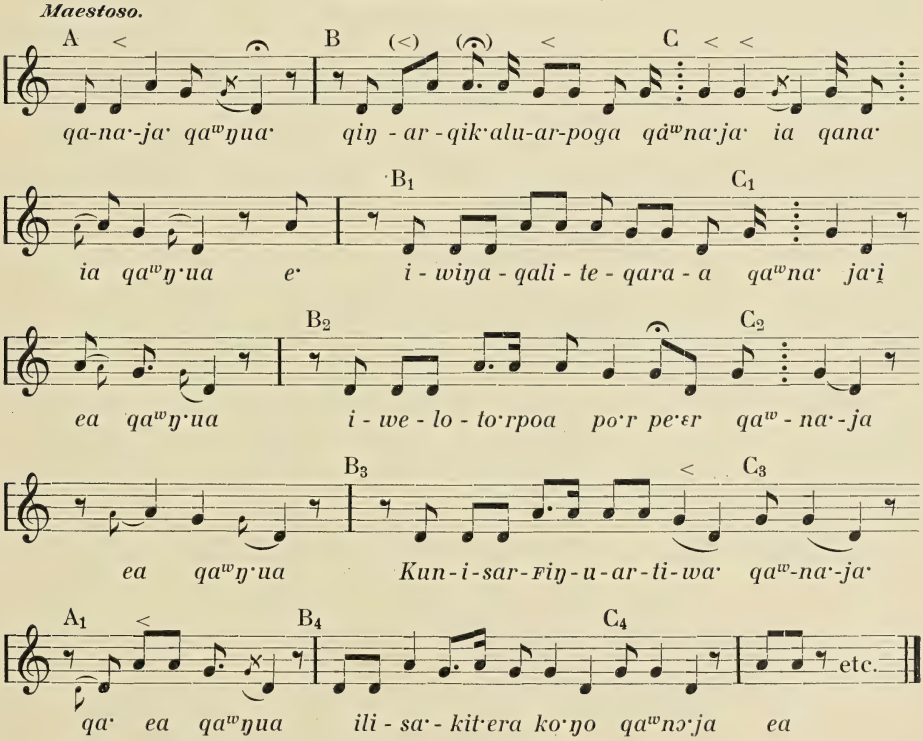
Mel. no. 151. (Text 270)

Andante maestoso.

Mel. no. 152. (Text 272)


Andante.
A (<) B (<) A1 <
qa - nɔ· - jɔ· ea cia - nia- le·ŋ·-ɔ·r qa-nɔ· a - jaį ea
B1 A2 C <
iser-qi-liŋi-tɔ·r-kqiŋi qanaį ja· ea qa-nɔ·-jɔ-jaį
D(AC) B2
qa-nɔ·-jaį nɔ·hrɔ·-jaį a - nɔ - a - jɔ· ea qanorto - kât·a aʷk·o - a·- a
A3 C2 <
qa-naį nɔ· ea qa-nɔ· jɔ· ja· awoŋ - a·- ja· a-hra· ja·-aį etc.

Mel. no. 153. (Text 273)


Maestoso.
A < B (<) (𝄐) < C < <
qa-na·-ja· qaʷŋua· qiŋ - ar - qik·alu-ar-poga qâʷna·ja· ia qana·
B1 C1
ia qaʷŋ·ua e· i - wiŋa - qali - te - qara - a qaʷna· ja·į
B2 C2
ea qaʷŋ·ua i - we - lo - to·rpoa po·r pe·ɛr qaʷ - na·-ja
B3 < C3
ea qaʷŋ·ua Kun-i-sar-ɾiŋ-u-ar-ti-wa· qaʷ-na·-ja·
A1 < B4 C4
qa· ea qaʷŋua ili - sa·- kit·era ko·ŋo qaʷnɔ·ja ea etc.

THE PHONOGRAPH AND THE HUMAN EAR

AS RIVAL MEANS OF RECORDING MUSIC AND LANGUAGE

1.

The main result of the collaboration between Hjalmar Thuren and myself on the Eskimo music appears in the exact deciphering of my phonograph records (on wax rolls) from Ammassalik. Thuren undertook this side of the task, using a tonometer and a metrometer as well as his own well trained ear. Before him no such finely accurate work of this nature was known, and therefore his comparative investigations of all the material on the musical art of the Eskimo bear the sign of pioneering work in a new field. By means of his demonstrations (Section I of this volume) we have succeeded in substantiating the difference — and the boundaries — between Eskimo music and all other, and in establishing the characteristics of this primitive art.

Hjalmar Thuren died in 1912 of tuberculosis, only 38 years old, after a life spent in unswerving devotion to science. He visited the Faroe Islands to study the last remnants of the Scandinavian folk song, the ancient (Northern) ballads of the Middle Ages and the chain dance. He discussed the results in his main work (in Danish) on the folk song on the Faroe Islands (1908), a subject which he had already taken up seven years earlier. I consider myself very fortunate in that on my return home from Ammassalik in 1906, I was able to awaken his interest in my musical material from Greenland and that in happy collaboration, we were able to obtain important results before his death. Working with him was a joy; his penetration was deep, his interpretation keen. When results seemed unsatisfactory he untiringly stimulated and urged himself and his co-workers to enquire ever more deeply into the subject and weigh the matter ever more carefully. I thank him in the memory of many happy hours of scientific coöperation during which I learned so much. His studies on the more primitive stages of our own music were a great help in investigating my exotic and modern material. He was the first to substantiate the relation between the tonal and rhythmic music of our race and that of autochton prehistoric America.

"The way in which the author investigates the structure of the melody of the Faroe Islands will doubtless one day be used as a prototype for a comparative study of the primitive melodies of all nations," wrote Tobias Norlind in a review of Thuren's above-named article.[1] A few years later another specialist wrote as follows concerning Thuren's work on the Eskimo: "Thuren has pointed out one very important fact namely that the most noteworthy deviations from our intervals (i. e. $^5/_4$ and $^3/_4$ notes, as well as the neutral third, and an interval which lies between a large third and a pure quarter) are the same as are to be found among many Indian tribes in British Columbia."[2] (Cf. Thuren, p. 19). — Besides the parallels with the music of the West Indians, Thuren draws others with the *juoigos* of the Laplanders and the songs of the Samoyeds, and shows analogies to the native music of New Guinea and the South Sea Islands (see pp. 25—26, cf. 11).

Comparisons of this nature have scientific value only when we are dealing with pure material authentically noted and transcribed by scientists with a trained musical ear and knowledge of the theory of music. In my opinion many samples of so-called Eskimo music exist in literature, due to incompetent or misguided transcribers (or unmusical interpreters) and lead to distorted and unfortunate results. Thus it was that Thuren condemned the "Greenland" melodies from South Greenland, published by Berggreen, and too, proved European influence in some of the melodies from northern West Greenland (in my collection) as well as the possibility of a similar influence in Stein's collection from Cape York.

2.

Judging from my own experience, I am very sceptical as to the accuracy of the alleged Eskimo melody in Elisha K. Kane's old account of his travels in Smith Sound up to the NW. corner of Greenland[3], also quoted by Thuren, (here p. 30); with its steady beating rhythm and well-proportioned melody in our tonal forms, it falls on my ears with a very un-Eskimo effect. Perhaps, however, it bears a distant resemblance to the actual song which Kane heard the natives sing.

I must also take exception to the two melodies in Holm's "Sketch" from Ammassalik already quoted (see First Part, p. 126). Thuren

[1] "Danske Studier" 1908, p. 219. See also Axel Olrik's necrology ("Mindeord") on Thuren, ibid. 1912, pp. 105—108. and Angul Hammerich, Nationaltidende, July 8, 1911.

[2] R. Hohenemser in Zeitschr. Internat. Musikgesellschaft, XIII, 1911-12, pp. 182-183.

[3] E. Kane, Arctic Explorations, etc. (Vol. I, p. 383). Philadelphia 1856.

has expressed surprise at the conclusion of one (no. 2) of them.[1] Fridtjof Nansen too, in "Eskimoliv" cites a melody from the east coast. This, as shown by Thuren, (here, pp. 41—42) was already published by Berggreen in 1870, and contains much of the true Eskimo character. My own earlier direct renderings of the West Greenland drum-songs from Oommannaq (Umanak) Fjord (72° N. Lat.), which I wrote on the spot on music paper, using a violin and a tuning-fork, seem to me comparable to raw sketches, inaccurate in details, especially in regard to the rhythmic movement, but containing an echo as it were of the true style. The same is true of my notations (DD) from Ammassalik. I have also a similar conception of Franz Boas' material from Baffin's Land. In regard to R. Stein's melodies from Cape York, we find that he himself writes of "the approximate value of a version in our tonic scale.« (Cf. here p. 30).

That modern invention, the phonograph [2] first brought us ideal help. Under Thuren, and thanks to his intensive investigations, these tones from East Greenland now obtained an exact scientific expression.

Thuren himself was not blind to the dangers in tonometry and tone-calculations (all statistics can be abused), but for this very reason his remarks on the matters and his results are of the greatest interest. However let others be the judge, the subject lies outside my range. Let me only in this connection quote Thuren's remarks (p. 29. Cf. 20), which coincide with the general impression the traveller receives of the Eskimo, that the East Greenlanders are a musical people. Naturally our music sounded like nonsense or buffoonery in their ears. Our music was dark speech and they could not sing true after our scale. However they had their own musical traditions and the more or less fixed forms of their own technique, which they cultivated, now with quiet passion, now with dionysion enthusiasm. They seemed well acquainted with tone intervals and tone connections not exactly coinciding with those which we, in our music, are wont to consider the only ones worthy of recognition. Some individuals used these more than others, but on that account to call the latter, whom we con-

[1] Cf. p. 25. These two melodies, the first from Ammassalik, were recorded in Copenhagen by J. Fabricius, after Holm's return, and with Joh. Petersen, Holm's interpreter, singing. The latter is not musical, so the melodies were probably already distorted in his mouth. Fabricius too, as was but natural, for at that time Eskimo music was unknown, was quite at a loss in the matter, and for want of a better relation transformed them into the old European folk song style.

[2] My phonograph was an instrument from Pathé & fr. in Paris (NB. a phonograph is a very different thing from a gramophone which is not fitted for making records when travelling).

sider to sing true, more musical than the former, would be a kind of anachronism, would it not?[1]

3.

I wish here to add a few remarks and corrections to Thuren's and my first articles on Eskimo music. We began the account by quoting some of the direct impressions made on the oldest authors by the music of these Arctic "wild men",—to quote Hans Egede,— in Greenland (see p. 3—4 here).

Hans Egede's description from 1741 (it is well to emphasize the matter at this point) appears then, to be misleading on several points. He mentions the song of the drum-dancer as "refrains referring either to their occupations in general or his own in particular", but does not mention, nor does not seem to realize the poetic art of the people, nor the many varieties of songs and the part these played in the social life of the natives. Hans Egede's son and his successors (O. Fabricius and Glahn) were already able to give a more complete and concise account of the songs of the Greenlanders; they understood the content and were able to differentiate between refrain and burden. Hans Egede's interpretation in the above-named quotation (p. 3) is quite childish, as though the point in hand were merely an opportunity for the drum-singer to show his ability in "buffooning." Also the following quotation from David Cranz's description is hardly quite pertinent when we read that the dancer "jumps a little up in the air at each stroke of the drum-stick" and that the beat of the latter is in tact with the body. The first characteristic is otherwise unknown from Greenland, but may be correct. On the other hand I have my doubts as to the statement in regard to the rhythmic congruity between the movements of the drum-stick and the body. Generally the movements of drum, song and dance were quite independent (as I have personally observed at Ammassalik). They do not dance in time to the drum beats, and the rhythm of the singer pays no attention either to them or the movements of the dance (body).

Thuren also quotes (p. 4) W. E. Parry's journal from 1824, according to which the natives of Melville Peninsula, "sing in octaves."

[1] I have referred to my material on wax rolls from Ammassalik (p. 49—50) and from South Greenland, (p. 156). All of this is deposited in the Folk Lore Collection (Folkemindesamling) in the Royal Library in Copenhagen (bronze matrices and wax casts). Prior to my time the botanist C. Kruuse took a phonograph to Ammassalik (1902) and the first melody from his phonograph I recorded in 1904 (Phon. Study p. 386—387, Cf. here p. 6). The Royal Library also contains the phonographic records from Cape York made in the summer of 1909 by the Norwegian, C. Leden (cf. p. 36). As far as I have been able to ascertain, his material has not yet been published.

This may perhaps refer to the chorus which Parry describes as singing "quite in unison" (i. e. the women an octave higher than the men), yet as far as the unisonance in the accompaniment is concerned, in East Greenland I more often heard the chorus treat the melody as a kind of round, dragging it a little behind the soloist, or sometimes the converse, singing it a little ahead of him. This is presumably due to the fact that the singer's execution of the song is distinctly *rubato.*

This is by no means true of the beating of the dancer which is very steady. When Thuren, (p. 13) says that "the singer, — at fairly long intervals — here and there introduces a ritardando in the drum-beats in order to bring a group of beats in time with a definite melodic motif", I am very hesitant about subscribing to his statement. I am more inclined to believe that the beat is absolutely independent of the song and vice versa. It would not be easy to understand why we should find here a sudden need for, or appreciation of, homo-rhythmics, when this is never found in any Eskimo game or sport, (the paddling of the kaiak man was independent of the rhythm of the kaiak-singer.) Nor would this be compatible with the surprisingly variegated rhythm and rapidly changing time in the beat of the drum singer, so well illustrated by Thuren's examples (here, p. 9). Taken separately, the movements of drum, song and body are steady enough, each along its line following the autochtonic and traditional laws of its art. But for that very reason the result of the intercrossing of the lines and the breaking of the streams is so strangely variegated and fluctuating, or we might even say oscillating. Their beloved drum-song dance contains, indeed, an element of our fugue style, but is disquieted, hastened and intensified by the staccato of the drum, the tremolo of the body and the syncopated rhythm of the song. The unrest of the fugue is due, in drum-dancing, to this three-fold movement. It is a plastic art, composed over three rhythmical dimensions.

When Thuren, (p. 13) tells us further that "the drum-beats are made regularly in definite groups in succession" and thereupon draws up five groups as examples, we must understand it to mean that, within the single drum-song, only one group, i. e. formation or figure, is used in constant repetition. The figure is repeated exactly, without variation, as long as the same song and dance continue. Only one rhythmical drum-beat figure belongs to each song and dance.

On page 57 I have drawn up a little series of supposed variants among my music-material, small groups of melodies corresponding to one text, "handed down differently in the different families." I wish to make certain reservations in regard to the latter statement

concerning family variants. The eventual stabilisation of the variants in the tradition is a problem not yet solved, and I doubt whether my material is sufficiently large for its solution. After having worked out the list of parallels which is found at the end of this section I am able to make the following summary, which is more complete and correct than the earlier one.

Variants of Melodies.

Italized numbers = phonographic records. Upright ones = DD records.

Text	Mel.	Text	Mel.	Text	Mel.	Text	Mel.	Text	Mel.	Text	Mel.
1	*19*	10	*3*	16	*6*	25	36	33	*2*	140	*55*
	20		*4*		7		37		30		61
	21		116	21	*16*		38	115	*58*	192	*82*
8	32	11	*9*		*18*		39		59		102
	33		*10*	22	*13*	26	*1*	120	57	196	*86*
			11		*14*		*15*		60		*87*
							23				

Texts 1—11 include petting songs and nursery rhymes; 16—33 epic-lyrical poems; 115—196 drum-songs (*uaajeertut* and juridical songs).

A closer investigation of the single groups within nos. 1—33 seems to me to substantiate my own immediate impression from Ammassalik, that the old poems, both those chanted in recitative and those with decided melodies, have somewhat fixed, lasting musical forms.

It must be remembered that my so-called variants largely depend on the heterogeneous manner of their transcription, some being DD texts, others Phon. texts. It is clear that the dictated note merely forms a hasty sketch, as compared with the elaborate phonogram; while the latter may be repeated as many times as desired in exactly the same form, the former is heard but once, and noted down in haste. In the question of provincial or family variants, this cause of variation is irrelevant. We cannot thus use the DD records to substantiate the true melody variants, for only the texts and melodies are of consequence which were made on a phonographic record in which various reciters and singers have sung the same number to the phonograph independently of each other, so that we are enabled to make an exact transcription and then compare on an equivalent basis. No. 11 shows great similarity in the two variants which have the same informant (at different times of the year) but only a slight similarity between them and a third variant of another singer. In no. 33 there is indeed only a slight resemblance between variants of the same informant, but in this case — just as in nos. 115, 120 and 140, where, however, the resemblance is greater — one of the variants is a Phon. the other a DD text.

It is only in one drum-song, no. 196, that we have a satisfactory basis for a test, namely two phonograms of two singers, and the same text. Here a relative similarity is apparent; the two singers have had the same aim, but there are many individual variations, probably due to the decided *rubato* execution.[1]

Unfortunately we lack sufficient material to be able to prove in this way that in the case of drum-songs — at all events in the case of some of them — the rule holds good that *common fixed melodies* do not exist, only *individual* melodies. Each singer, then, chooses his own separate melody-form, either by composing it himself or by imitating the singers of old, by taking up one of the inherited melodies, or in some other way. However, by another method, the internal criteria of certain texts (for instance, in nos. 182—183 and 185—186), we find it probable that the drum-contest singer works out his text before he is to use his song in the suit, and no doubt at the same time has the melody as well in mind.

Improvisation is doubtless extremely rare in this art. The drum-singer is referred to as the owner of the song he has made (*pisia, pia*), that is to say he has a monopoly of the song with its text and melody as long as he lives. Only after his death is it considered suitable for others to use the particular song and melody which were his. "That's Akernilik's or Ak^{w}ko's *pisia*", one or another would cry, as soon as they heard these songs from my phonograph; the merest fragment of the melody was sufficient for recognition. (Cf. p. 167.)

4.

Aawtaaritaa's drum-songs from the Cape Farewell district have faithfully retained the same tonal and rhythmic movements which we know from Ammassalik. The old tones heard along the east coast in a pagan past, filled in 1914 the air of the southernmost district of Greenland, which is so closely related to the culture of Ammassalik in spite of being separated by six degrees of latitude and very difficult lines of communication. The distance is illustrated by the dialect belts, described by Kuannia, between Ammassalik and Cape Farewell (see p. 152). These bear witness to a cultural cleft between the inhabitants of each place, of many generations', nay of many centuries' standing. All the drum-songs of the southern corner, and

[1] Nos. 22 and 26 do not count in the question of variants, as the respective melodies are only fragments, the beginning and ending of each text respectively; melodies 13 and 14, belonging to text no. 22 and sung by one person, should have been grouped under one number instead of two. The four DD variants under no. 25 are too fragmentary to teach us anything.

many of the other poems from there, bear marks of the culture of the east coast; and as late as my own visit they were jodeled forth with all the pagan enthusiasm of ancient days, even though the singers called themselves Christian and bore Jewish-Christian names. These tones which once upon a time, in a closely related style, resounded from all the coasts of Greenland, — before the coming of the white race, — had held their own until the phonograph of the ethnologist came in the name of science to rescue the last remaining fragments.

In contrast to Ammassalik, the Cape Farewell corner of Greenland was anything rather than untouched by European influence. Here it was that, as early as the middle of the 18th century, the culture of the east coast met the first breakers from the civilised west coast. Here for many generations, — like two ocean currents that intersect, the waves of two conflicting streams of culture broke against each other. Einally the European whirlpool gained the ascendancy, and the national music was engulfed. *Fluctuat nec mergitur*, — how long indeed? There is no longer much hope of saving the pure classical style of the Inuit race. These tones will soon be drowned by others, first by the psalm-singing of the mission, then by the gramophone of the commercial traveller. Like songs of dying swans the old pagan style is disappearing in the noisy onrush of a barbarian culture. Posterity will learn them in museums or from books; even the children of the Arctic zone themselves will find their hearts estranged from those tones which once upon a time caused the blood of their forefathers to course quickly in their veins.

Several of the melodies published here are no doubt characterised by this mixed descent, sounding at the same time foreign (South German) and autochton notes (South Greenland), for instance nos. 140, 141, 144, 145 — though here indeed the Eskimo element seems to predominate — while others, nos. 143, 146, 147, and 148 seem more directly influenced by the pastoral style of the Moravian (United) Brethren. Other songs again, from South Greenland, as is ever the case where the white race takes possession, are merely local imitations of the latest variety songs of the great cities, or of other popular melodies, brought by sailor, workman or gramophone.

Nos. 149—153 are purely Eskimo in style (drum-songs), and if my work had not been interrupted by the outbreak of the Great War, I would probably have brought a larger material home with me.

This entire SGr. collection has appeared since Thuren's death. Nor did he ever see a collection from the west coast of Hudson Bay, recorded (on a phonograph?) by Captain Comer. Of this I know only three melodies from Cape Fullerton, published by E. Hague in

1915.[1] In the matter of tonality I find here some resemblance to the Greenland songs. None of them, however, are identical with any other Eskimo melody known in literature.[2]

5.

When I place my texts deciphered from the phonographic records beside those taken down from dictation, they stand out from each other in sharp criticism. The same number written first from dictation and later recorded on a phonograph, shows, contrary to expectations, great deviations, — the two texts do not cover each other. The present volume contains scores of illustrations of this same fact. To be sure the discrepancies between the variants are due in many instances to the usual and natural reason that they were reported by various informants, so that the divergence in the corresponding texts may be readily explained by different lines of tradition, which I, as an empirical collector, had merely to note down as they were, — eventually too, in other cases, to the individual changes made by the different informants, to personal "mistakes" in the repetition or to local pronunciation, — these latter classes of deviations are already more serious, because due to so-called or actual sources of error. However there are others which are even worse. It happened — and I was astonished the first times it occured — that even in instances in which the native informant was the very same person, who, on a given occasion had sung into a phonograph, and later dictated the text of the song to me — or even one who had, on the same occasion, done first the one and then the other, — (and as a rule as soon as a song or tale was recorded on the phonograph I took care to have so slow a repetition given that I could write it down on paper) — that even then, various discrepancies appeared between the dictated text and that deciphered from the phonographic wax-rolls.

Deciphering took place first on my return home to Copenhagen several years after the phonographic record was made. It was thus impossible to obtain from the informant an explanation of the causes of the variations (in his texts of the same song or tale). The phonograph can not lie, no doubt could exist as to the correctness of the record. On the other hand I trust my own ear; my dictated text is

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[1] E. Hague: Eskimo songs. Journ. Amer. Folklore, vol. 28 (pp. 96—98).

[2] I have touched on the question of identity between distant melody-variants within the Greenland area on p. 56 (with foot-note). Up to date no variant of a true Eskimo melody has been found more than a few miles from the place in which its pendant is found. Which of them is the original is impossible to prove, as the composer (the same as the author) is always unknown, and presumably dead many years previous.

a phonetic rendering of what I, with ears alert, could sense from the lips and voice of the native. How, then, explain these variations?

My principle in deciphering the often all too slurred words (sounds) of the phonograph, was the same as in direct dictation; to note down phonetically my auricular impression without permitting myself to be disturbed by the semantic side of the matter, or by the forms of Eskimo grammar in any other way than to observe the necessary separation between each word or each word body. Here indeed the peculiar characteristic of the language tricked me so that I was not always able to distinguish the separate forms or to collect those which belonged together. For instance, I obtained two variants (Phon. and DD) of no. 183, for Kooitse sang the song into the phonograph and dictated the text to me. While I was about to decipher the phonographic record I had no recollection of the DD text and followed only my ear in the lines here given to the left of the line:

Phon.	*ila·ŋe·ni* $^{n}_{m}$*åt·apa·*$^{r}_{ŋ}$*aį*	= *ila·ŋe niŋätsárpa·ŋa*	DD
»	*akoŋ·o·ni* $^{n}_{m}$*åt·apa·ŋaį*	= *akuŋuniŋa niŋätsárp·a·ŋa*	»

However it was the DD text that showed the right morphological separation of the words and thus enabled me to understand the lines. If I had reread the DD text first, my deciphering of the phonograph would doubtless have given another result, — in reality less valuable, because influenced by prejudice: unprejudiced recording alone, has scientific value.

As a rule, then, what sounded ambiguous in my ear was repeated ambiguously in my notes (f. inst. $^{t}_{ɹ}$, $^{s}_{ɹ}$, $^{l}_{ɹ}$) and what was clearly understood was recorded exactly as I (my ear) had sensed it, even though, in that particular form, it was in opposition to the usage of the language.

The following are the principal sources of error in using a phonograph:

1) The individual peculiarities ("errors") of the informant, or singer, either in his pronunciation, or in the forms of speech deviating from the normal.

2) The informant's facultative voice-quality (strength and tempo) depending upon his state of mind or physical condition (nervousness, shyness, exaggerated pronunciation, exaggerated expression, remodelling or changing, omissions, weak presentation, etc.)

3) The informants grade of consciousness that his record should be arranged, his pronunciation, or the content of his narrative simplified for the sake of a foreigner's better understanding,

4) A phonograph's characteristics in general (lack of clearness in differentiating between the *tenues*, or between *tenues* and *mediæ*, or between open or breathed consonants etc.)

5) The tendency of a phonograph (or the wax roll) to be affected by the resonance of the room, the temperature of the air, the degree of dampness etc, or the wear and tear on the instrument, oiling, etc.

There are indeed not a few deviations or disturbances which result from these influences before the original product is released from the phonograph and transfixed on paper. One is reminded of wheat and the white flour which results from the activity of the mill wheel.

As my Eskimo texts are printed here without "improvements" of any kind, but pure and fresh as they came out of the phonograph, it is evident that they must contain many "errors" or anomalies, resulting in misunderstandings, ambiguities, anokolutha, etc. It is probable that a question-mark should have been placed beside many more text words than is the actual case, and that the phonographic records, (my transcriptions), contain more errors than my dictated texts. — In the example of an explanation or correction just quoted, it was my DD text (and not the Phon. text) which contained the correct reading. I had first written down from the wax roll a wrong reading which gave no meaning — yet I am sure, in spite of all that my immediate notation was defendable and would resemble very closely that phonetic picture any other careful recorder in my place would have taken from the wax roll.

An elision often occurs under the stress of rhythm, (from need for homo-rhythmics) or on some other account. Especially in drum-songs is it the custom to elide the last syllable of the last word of the line for the benefit of the following *aja*-refrain, so that *aj* (*aị*) takes the place of the last syllable. This is only revealed by the phonograph, seldom by the dictated text, as seen in the examples following here. (Cf. also p. 508, nos. 258—259).

Exemples of incongruities between Phon. and DD texts.

Phon.	DD	Phon.	DD
No. 5 (l. 1).		No. 33 (l. 5).	
qa·naŋua·ŋila·	*qa·naŋu akita·*	*itïm·ât·ɛ·*	*iʷt·ïm·ât·a*

No. 177 (l. 1 and 6).

Phon.	DD
sa·nana·aị	*sa·nan·uŋ*
iliʷt·uta·aị	*iliʷt·utin*
niŋala·ịaqüa·ja	*niŋala·ịaqüawin*

Cf. also pag. 172 (*ä*ʷ*n·a·ja* etc.)

No. 188 (l. 2 (4) and 7 (9)).

ke·ne·nüa·nit·aɹa·ja	*ke·ninialit·iler*
qamucia·lʷaŋïwa·ɹa·ja	*qamuce·lʷɔŋ·uamik*

No. 196 (l. 1 and 6).

tät·ä·rärqa· tiŋuna?iwiɹaja	*silät·e··ra·ʷko isumanaŋ·iwin*
mat·a·lä·rerqa·ja akitsaŋitsina·ja	*mat·ale··ra·ʷko akitsaŋ·itsin*

No. 199 (l. 2—3).

Phon.	DD
pitsimiɨɔ ta·ɨoaj aja	*pitsimïale·wa*
pilara·rqüia·ra imaja	*pila·rquia·ma*

The efficiency of the phonograph for recording language has been severely criticised. No one doubts (as far as I know) of its great value as a means for preserving the evanescent pitch of words, the modulations of speech and musical records.[1] However the question is: can the recording of texts on the phonograph (with, or without, the sung melody) really be of use to the science of language? I grant as my conclusion that the recorder must be familiar with the particular language (idiom) he wishes to record from a phonograph. He must, above all be familiar with its phonetics from own hearing. Otherwise the phonograph does not assist him to any better linguistical understanding, far preferable indeed, is the dictated text. However, I believe in spite of all, that the preceding pages show that under the above-named supposition, the phonograph may prove an inestimable help to both philologist and folklorist in their further investigations of the texts noted on their travels among the natives.

The positive qualities of the phonograph are of assistance to the recording folklorist in many ways. Our discovery of the elementary laws of Eskimo songs and poetry is largely due to the phonograph. Our closer acquaintance with the forms of the *aja* refrains, the prosody of the texts and many linguistic details has been made possible thanks to the opportunity afforded by the phonograph of making experiments and constant repetitions of the same word or same section of the natural flow of the voice. The phonograph elucidated many points whose existence in this language and poetical art we had hardly guessed at previously, and the work can continue even after the East Greenland dialect is a dead language.

The phonograph made clear to us the style of the melodies, their rhythmic rise and fall, the content of the refrain and the order and position of the repeated periods. What we hardly dared credit a few years ago is now proved true. Each text strophe (burden) has its exact position among the periods of the refrain; like each of the periods, it has its own melody; and there are recurrent groups corresponding to what we understand by strophes or verses. It is by no means left to chance whether the singer says *aja* or *ajä*, *aja* or

[1] As examples: Pliny E. Goddard, A Graphic Method of recording Songs (Boas: Anniversary Volume, Anthropolog. Papers, 1906). — O. Abraham and E. v. Hornbostel: Phonographische Indianermelodien aus British Columbia (ibid.). — Francis Densmore: Recent Developments in the Study of Indian Music. (Proceedings of the 19th Internat. Congress of Americanists. Washington 1917, pag. 298—301.)

a·ja, *e·ja* or *e·a* etc., as already stated. — We now know that the classical poetry of the East Greenlanders, just like that of the old Romans, had its own *ars poetica*, which disappeared during the peaceful revolution in the spiritual culture of the natives, caused by the appearance of the white race.

The phonograph material has again and again been found to contain single lines or portions of texts not found in the DD text, whether the disappearance is due to a gap in the memory of the informant or to my occasional haste in writing (for inst. in no. 17, l. 22, cf. the note). — In some cases archaic words and forms are often retained by the phonograph, when missing in corresponding places in the DD texts, because the informant has omitted them, or consciously changed them to the forms now in use. It is a characteristic fact that many of the natives when dictating showed no scruple in correcting the old fashioned expressions to modern ones, just as if they were in the habit of making such changes, or as if they knew and understood that the old forms, which really belong to the inherited texts presented difficulties to foreign travellers. [1]

The limitations of the phonograph are, on the other hand, clear enough. In the first place, an analysis of the sound of the phonograph very seldom assists us in doubtful cases to a fixation of the correct text form, or to a sure definition of a phonetic fact. Even though the words of the phonograph reached my ear well, the recording was often of necessity very uncertain or ambiguous — and this not only because the words of the song were deformed by the exigencies of the song itself, or of the tale by the traditional mode (patina) of recital, but even more because the metal and wax of the phonograph present only poor substitutes for the human mouth, tongue and throat. The characteristics of the Ammassalik dialect tended only to increase this difficulty. There are probably few languages in which the weakness of the phonograph at this point is made so apparent as in the East Greenland. Again and again even the best trained ear would be in danger of confusing the slurred vowels and loosely articulated consonants of the Ammassalik Inuit, as for inst.: the *a* of the DD text often sounded like ɔ in the phonograph.

Groups of East Greenland sounds (phones) which are easily mistaken.

1	2	3	4	5	6	7	8
i	*a*	*m n*	*q*	*q ʀ*	*k x*	*t (ts) c*	*s ɹ*
ï	*ɔ*	*ŋ*	*k*	*r*	*g*	*ɹ s*	*l*

[1] In other instances the archaic expressions were unintelligible to the singer himself, among them the words of the refrain, *aja*, or in the magic formulae *ea*, *kuɹa*.

Here the phonograph would often fail us. However, a more important point, — our total result, the full exposition of the poetical world and language of the inhabitants of Ammassalik, and the critical commentary of the texts would not have been attained with the help of the phonograph alone.[1] For this, as I have tested and experienced, it was necessary to make a study of the living dialect on its own home grounds, and a systematic personal recording of this literature, which though until that time only extant by word of mouth, was yet all the more deeply rooted in the hearts of the people. The phonograph is an instrument without soul or heart. A listening ear is the only direct way to an understanding spirit.

6.

I consider the language in my text notes to represent an uninfluenced dialect whose marked characteristics, as compared with the dialects of the west coast, are evident. Only perhaps by exception have one or two single linguistic modernisms crept in, a West Greenland form of expression, or some word stem, under contact with our colonisation's first visitors from the other coast, where a literary language has developed long ago on the basis of the SW Greenland dialect around the small metropolis of Godthåb.

Hanserak, who was the first to give us samples of the East Greenlandic, joined forces with the interpreter of the "Konebaad's Expedition" in dressing East Greenland words in West Greenland garb. This method of procedure characterised the entire linguistic side of the results of this expedition, — among other matters, nearly all the Eskimo names of places and persons in the older work.[2]

Even the chief of the expedition Gustav Holm in his book made certain reservations in regard to the way in which his collaborators spelled the East Greenland names — for instance their *Angmagssalik* which he transcribed to *Amasalik* "in order to represent the East Greenland pronunciation" (First Part page 4). In speaking of the

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[1] When, a couple of years ago, I arranged the texts that they might serve for the grouping of the melodies, (cf. here p. 58), it was impossible to avoid some of the numbers being uncertain, so that the melodies were placed in a wrong group. Now I am able to make the following corrections:

Mel. nos. 29, 34 and 40 are not children's songs, but drum-contest songs which have passed over to a form of evening entertainment, and were sung in the house to pass away the time. — No. 59 belongs with 58 as two variants, just so, 60 belongs with 57 (but not with 58). — No. 116 is a children's song and should be placed in the first group (nos. 1—40).

[2] In "First Part" (pp. 350—351) I have placed a list of such names of places beside the phonetical forms noted by myself. The difference between these and the compromise forms of the former is apparent.

spelling of the Greenlandic names he says that "in order to bring them more in line with the pronunciation of the natives": "instead of the letter *u* I have employed the letter *i*, instead of *o* I have used *e*." But he avows that he has refrained from going to the extremity of writing the East Greenlandic names just as they are pronounced, "for this would involve nothing less than changing practically all the consonants." There is perhaps an exaggerated generalisation in some of Holm's remarks on the language, yet, more or less, they bear witness to his ear's sound and correct impression of the peculiarities of this dialect.

J. Hinr. Rink, who, just after Holm's return, described the Ammassalik dialect on the basis of the information brought home by Holm's expedition, without having heard it personally, did not succeed in drawing a phonetically correct picture of it.

The correctness of my view may be disputed in details, but hardly so along the main lines. Whenever necessary the voice of my phonograph can testify to the correspondence of my interpretation with the objective phenomena.

7.

Through the medium of the language exactly reproduced, a fragment of an old Inuit literature is herewith rescued from oblivion. A pre-Columbian, pre-Scandinavian, exotico-hyperborean, (etc.).

> Should you ask me, whence these stories?
> Whence these legends and traditions,
> . . . . . .
> With their frequent repetitions,
> And their wild reverberations,
> As of thunder in the mountains?

In 1883, at the 5th International Congress of Americanists (in Copenhagen), D. G. Brinton spoke on the aboriginal American literature and said:

"This class of works has an interest, apart from their subjects, which calls for special consideration. This interest is that they illustrate the intellectural powers of the red race, their literary faculties, in short, their racial psychology. Here, better than elsewhere, we can apply a common measure to the powers of the mind, and frame a more accurate comparison between the imagination, the logical grasp, the poetic instinct, the dramatic insight of the natives of the new world . . . . . ."

V^me^ Congrès International des Américanistes à Copenhague, 1883 (Compte-rendu 1884, p. 54.)

With the technical assistance and personal training of modern times at our disposal, we have drawn closer to our aim of understanding the soul of this foreign race and making a direct comparison

between its variegated manifestations. It is not yet clear how near the spiritual and social forms of the Eskimo stand to those of their neighboring folks, the Indians on the one side, and the north eastern Asiatics on the other. However, to confine myself to the Eskimo, I believe that I have shown that at least a part of the morphological traits of the Eskimo culture as we have found it in Greenland are secondary or younger, in other words, derived from those we know from the Alaskan Eskimo.[1] The place of origin must lie at the most westerly end of the chain.

However, quite aside from the historical connection, which will perhaps always remain unexplained, these manifestations, these texts, bear in themselves a very interesting witness of the intellectual powers and literary faculties among a single ancient tribe of true Americans.

I repeat them as I heard them
From the lips of Nawadaha,
The musician, the sweet singer.

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[1] See in particular here my introductory remarks to nos. 218, pp. 408—409; 214, pp. 390—391; and 215, pp. 398—399; cf. also First Part, p. 716—717.

MY SOURCES

For the melodies, see p. 59.

Names of native informants of texts published here.

Natives of Ammassalik (East Greenland).

Reference to numbers: Nos. 1—213 Poems. — Nos. 214—237 Prosa (tales etc.).

Ajukutooq (m) 1, 2, 9, 12, 26, 29, 30, 32, 33, 35, 108, 110, 111, 115—125, 128, 129, 140—144, 147, 148, 208, 214.

Aakʷkaaq, Akernilik's wife 165, 171, 173, 178, 180, 181, 186, 191.

Aantereese (in Danish Andreas), see Mitsuarniaŋŋa.

Akernilik (m) 17, 21, 50—53, 59, 60, 61, 72, 172, 179, 187—190, 215.

Aleqaajik (w) (baptized Katrine) 37, 47—49, 153—156, 161, 213, 215, 217 (218).

Aŋittäŋŋe Koorce (m) 8, 10, 25, 38, 41, 42, 56, 64, 65, 78, 163, 180, 194—196, 213.

Attiartertoq (= Atteertertoq) (m) 43—46, 82, 83, 139, 164, 166, 167, 207, 228.

Carqilaarter (w) 11.

Cimmijooq, Nujappik's daughter 40.

Eehre (m) 201, 202.

Ittimaŋeejuk, Nappartuko's wife 1, 2, 9, 12, 26, 29, 30, 32, 33, 35.

Jooserpe (= Joseph), Umeerinneq's son 14.

Qileeʷtin Taqiwar, Nappartuko's youngest daughter 1, 10.

Qiwiŋaɹaaq (Qiwiŋataaq) (w) 1, 2, 5, 9, 10, 14, 16, 17, 20, 22, 23, 26, 27, 28, 32, 54, 69.

Kaaralik (Dan. Karl), Mitsuarniaŋŋa's son, 224.

Kammilarter Nappa, Aŋerʷqaain's wife, see Nappa.

Katrine, see Aleqaajik.

Kättuarajee (m) 67, 71, 72, 74, 79, 80, 196, 223.

Keersagaq (Keersaraq) (m) 70, 73, 81, 157, 158, 200, 227.

Kittaararter (m) 39, 185, 203, 204, 205.

Kooitse (m) 183, 206, 223.

Kunnaak (Kunnaŋ) (m) 16, 126, 127, 145, 146, 148—150, 228.

Maratté (m) 214.

Marhré (m) 218.

Mitsuarniaŋŋa Kaŋaarqaŋŋitteq, baptised Aantereese (Andreas) (m) 10, 12, 17, 18, 66, 68, 103—107, 109, 112, 113, 130—136, 140, 142, 143, 148, 151, 152, 210. — 214, 215, 218, 219, 225, 226.

Nappa Kammilarter, Aŋerʷqaain's wife 1, 11, 25, 27, 31, 114, 175.

Nappa, Nappartuko's wife 3, 8.

Natarʷqeelar (m) 199.

Nätseq, Kunnaak's wife 1, 13, 21, 23, 26, 33, 39, 176, 177.

Nujappik (m), his daughter, see Cimmijooq.

Perqitaq (m) 221.

Peetaannaait (m) 159, 160, 174, 197, 198, 223.

[Rosing, Christian, missionary, born in West Greenland] 98—102.

S, see also under C.

Saariättak (w) 196.

Sorfia (or Sufia, Dan. Sofie), Jörgen's daughter, 15.
Tät^{w}taqujuk Tamutaajin (w) 36, 84, 207.
Teemiartissaq (w) 4, 6, 7, 11, 16—19, 22, 24—27, 29, 31, 34, 55, 57, 58, 86—94, 162, 211. — 214, 216, 230—237.
Tupaaja, Perqitaq's wife 8, 25, 27, 28, 36, 212.
Ukuttiaq (m) 95, 96, 137, 138, 143, 174, 191—193, 197, 209.
Umeerinneq (m) 62. 63.

SUPPLEMENT (Nos. 238—291).

Natives of Southern East Greenland.

Aawtaaritaa, baptized Christian (m) 270—273.
Kuannia and his wife 36. 246. 260.
Majiwariaq (w) 243—245, 269.
Moolätte (Moloote) and his wife 36, 238—242, 252, 253, 260, 268.

Natives of West Greenland (north of C. Farewell).

Arnätte Juliane (w), at Umanak (Oommannaq) 275.
Emile (m), Nanortalik 257.
Iisak (m), S. Sermilik near Nanortalik 261—267.
Ilhlorsuit (village) 277.
Judithe Barcellaisen (w), Egedesminde 279—281, 284.
Qarajaq (village near Umanak) 290.
Kattaleet (w), S. Sermilik near Nanortalik 261—267.
Lukas (m), Sammisoq near C. Farewell 247—251, 254—256.
Lund, Hendrik (m) Sydprøven 257—259.
Magnussen, Thomas (m), Jakobshavn 287.
Mikisuluk (w), Aulätsiwik (near Egedesminde) 278.
Mörch, Martin (m), Ilhlorsuit near Umanak 282, 283.
Olrik, Karl (m), Rodebay 274.
Oommannätsiaq (village near Umanak) 276, 289.
Regina Thimoteusen (w), Kaŋaitsiaq 285.
Simion (m), Ilhlorsuit near Umanak 288, 291.
Wille, Tobias (m), Niaqornaarsuk near Egedesminde 286.

LIST OF CORRESPONDING TEXTS AND MELODIES.

Melodies pp. 62—112 and 539—543. Texts pp. 184—278 and 499—538.

The *italicised* numbers indicate that the melody is transcribed from the phonograph, namely nos. from 1 to 132 by Hjalmar Thuren, and nos. 140—153 by myself.

The *upright* numbers refer to melodies which were recorded directly from the lips of my informant (DD, cf. p. 59.).

The exponent numbers refer to lines of text or melody.

Parenthesis around the number of a text indicates that there is only a partial or even a very fragmentary agreement between the words of the song as given under the melody, and the dictated text.

Brackets mean that no word of the text is given under the melody, but only in the section of texts.

* Melody with notation of drum beats.

** Phonogram with notation of chorus voices.

— indicates that the melody (DD) was recorded without notation of the words or refrain.

Mel.	Text	Mel.	Text	Mel.	Text	Text	Mel.	Text	Mel.	Text	Mel.
no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.
1[1]	26[2—4]	30	[33]	60	(120?)		*19*	29	28	120	*57*
1[2]	(23[12—15])	31	(36)	61	140	1	*20*	30	25		60?
2	33	32	(8)	62	141		*21*	33	*2*	122	*56*
3	10	33	(8)	63	(116)	2	24		30	123	*49*
4	10	34	(212)	64	(128)	5	*8*	35	26	126	*52*
5	13	35	[211]	65	[152]	8	32	36	31	127	*51*
6	16[1—2]	36	(25)	66	[118]		33	37	*121*	128	64
7	16[1, 12]	37	(25)	*67*	160		*3*	38	*122*	139	*54*
8	5[1—5]	38	(25)	*68*	158	10	*4*	39	77	140	55
9	11	39	[25]	*69*	161		116		111		61
10	11	40	(114)	*70*	—		*9*	40	*17*	141	62
11	11	41	(111)	*71*	157	11	*10*	41	*119*	150	*50**
12	p. 56	42	[108]	*72***	(159)		*11*	42	123	154	*73*
13	(22[1—2])	43	(107)	*73*	154	13	*5*	43	*124*	157	*71*
14	(22[6—7])	44	[103]	*74*	(209)	15	p. 206	44	*125*	158	*68*
15	(26[6—7])	45	[106]	75	[210]	16	*6*	45	*126*	159	*72***
16	21	46	[104]	*76*	(177)		7	46	127	160	*67*
17	40	47	[105]	*77*	(39)	21	*16*	74	p. 250	161	*69*
18	21	48	—	*78*	183		*18*	103	44	164	*53*
19	1	*49*	123	*79*	(188)	22	*13*	104	46	166	108
20	(1[5—14])	*50**	150	*80*	199		*14*	105	47	169	*88*
21	1	*51*	(127[3])	*81*	(208)	23	*1*[2]	106	45	175	29
22	176	*52*	(126)	*82*	192		36	107	43	176	*22*
23	(26[1])	*53*	[164]	*83*	—	25	37	108	42	177	*76*
24	(2)	*54*	[139]	*84*	(206)		38	111	41	183	*78*
25	(30)	*55*	140	*85*	—		39	114	40	188	*79*
26	(35)	*56*	122	*86*	(196 X)		*1*[1]	115	*58*	189	105
27	(27[14])	*57*	(120)	*87*	(196 Y)	26	*15*		59	190	104
28	[29]	*58*	115	*88*	(169)		23	116	63	192	*82*
29	[175]	59	[115]	*89*	p. 96	27	27	118	66		102

Mel.	Text	Mel.	Text	Mel.	Text	Text	Mel.	Text	Mel.	Text	Mel.
no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.	no.
90	[201]	113	—	134	—	196	*86*	212	34	265	*147*
91	—	114	—	135	—		*87*	225	*129*	266	*148*
92	[202]	115	—	Supplement (II) (pp. 539—543)		199	*80*	227	*128*	268	*149*
93	—	116	(10)			201	90	Supplement (pp. 498—543)		269	*150*
94	—	117	(36?)	*140*	243	202	92			270	*151*
95	—	118	—	*141*	244	203	112	243	*140*	272	*152*
96	—	*119*	41	*142*	245	204	110	244	*141*	273	*153*
97	—	*120*	—	*143*	257	205	103	245	*142*	279	*131*
98*	—	*121*	(37)	*144*	260	206	*84*	257	*143*	280	*132*
99*	—	*122*	(38)	*145*	262	207	106	258	p. 508	281	*130*
100*	—	123	[42]	*146*	264	208	*81*	259			
101*	—	*124*	(43)	*147*	265	209	*74*	260	*144*	p. 56	12
102	[192]	*125*	44	*148*	266	210	75	262	*145*		
103	[205]	*126*	45	*149*	268	211	35	264	*146*		
104	[190]	127	(46)	*150*	269						
105	[189]	*128*	227	*151*	270						
106	[207]	*129*	225	*152*	272						
107	—	Supplement (I) (pp. 110—112)		*153*	273						
108	(166)										
109	—	*130*	281	p. 206	15						
110	(204)	*131*	279	p. 250	74						
111	(39)	*132*	280	p. 508	258						
112	(203)	133	p. 111	» »	259						

SIGNS

* before an Eskimo word signifies that the form is uncertain, or constructed.

* after one or several words (in connection with the number of a note) refers to the note.

'—' around one or several words in the text refer to a note on the understanding of an obscure word or expression.

(—) an explanation or an understood meaning implied in the Eskimo text.

[—] an explanation interpolated in the translation of the text, but not found in the original.

> the form to the left of the sign has developed to the following,
< » » » » right » » » » originated from » »

˜ over a letter indicates: nazalization of the sound.

ˈ before a vowel or a syllabe: stress (accent of stress).

ˊ (accent over a vowel) = (stress). — The sign is only employed in no. 185 (p. 340) and on following pages.

· after (above) a letter (*e·*, *i·* etc.) indicates length of the sound (quantity) *m·* = *mm*, *s·* = *ss* etc. All letters without the point signify short sounds.

·· after a letter (vowel) indicates a longer duration than that indicated by single point (often bipartite accent: *e··* = *é·e* or *eé·*).

ɛ ɪ ʊ are often replaced in my phonetic transcription by the common signs of a more tense (close) articulation *e*, *i*, *u*.

^{w} labialization (cf. p. 8[3]).

^{i} glide. — The boundary between *i̯* (semi-vowel) and *j* is not sharp *i̯* has sometimes been used instead of ^{i}.

ɔ is principally the sign of the uvularized *o* (*or*), but is also used here for a non-uvularized open *o* (resembling the Swedish or Danish *å*, aa).

ɻ, c, ŋ, ɳ, ʟ, ʀ etc. see pp. 117—118 (§§ 7—9) and the following §§.

Dan. = Danish.

you (instead of *thou*) has been generally used in the translation but it must be noted that the Eskimo separate singular, dual and plural of the 2nd person, but they do not indicate any degrees of civility or familiarity in addressing each other.

A B C etc. indicate variant texts written down from direct dictation (**DD**).

X Y Z » » » » » » phonograph (**Phon.**).

α, β, γ, δ, ε, ζ, see pag. 379.

Musical signs, see pp. 60—61.

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